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**Between Instrumental Chamber Music
and Vocal Lyricism. The Song with Viola and Piano
Accompaniment in the Years 1893–1927.
An Interpretative and Performance Study**

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Introduction

Vocal lyricism, from a historical and aesthetic perspective, is most often identified with the solo song accompanied by piano or orchestra. Its chamber version, realized in various ensemble configurations, remains decidedly less common and has not achieved comparable popularity. A similar situation can be observed regarding instrumentation: the viola, due to its sonorous qualities and the functions traditionally assigned to it in instrumental literature, is not typically associated with the song repertoire. The combination of voice, viola, and piano thus creates a distinct genre, unique both in terms of instrumentation and the idiomatic sound that emerges from it. For this reason, it is justified to undertake an analysis of this phenomenon, trace its development, and attempt to define its essence.

The direct impulse for undertaking the research outlined in the title of this study was the author's encounter with Johannes Brahms' *Zwei Gesänge*, Op. 91. The fascination with the exceptionally suggestive expression and, at the same time, the intimacy of these works prompted the question of whether they are merely a musical ephemera—a singular, unique gem in Brahms' output—or whether they reflect a genre memory and a broader repertoire, consisting of works that are generally unknown and lie in archives. Gradual immersion in the relevant literature—essentially exclusively in foreign languages—along with research in libraries and digital archives, made it possible to determine that this “broader repertoire” does indeed exist, is rich, and, as suspected, is practically unknown or performed only sporadically.

The first difficulties arose already at the stage of selecting works for the recording, which constitutes the main part of this study. Initially, it was possible to compile a list of approximately seventy opus numbers composed between 1870 and 1935. Given such a large number, it was necessary to narrow the time frame in order to limit the repertoire. Ultimately, the period 1893–1927 was adopted, marked respectively by the year of composition of *Le Rossignol* by Charles Martin Loeffler and the year of publication of *Drei Lieder nach mittelhochdeutschen Dichtungen* by Siegmund von Hausegger.

In total, eighteen songs were subjected to recording and analytical reflection. The main criteria for their selection—besides representativeness—were the linguistic diversity of the texts and the national origin of the composers. The French-speaking circle is represented by five songs by the American Charles Martin Loeffler, the English-speaking circle by three songs by the British composer Frank Bridge, and the German-speaking circle by seven songs by Adolf Busch, Siegmund von Hausegger, and Joseph Marx. The set is completed by three wordless songs by the Polish émigré in Dubrovnik, Ludomir Michał Rogowski.

The numerous representation of German composers on the album and in the study finds justification in the sources and catalogues, since it was precisely in the area between the Rhine, the Oder, and the Danube that the greatest number of works of this kind were created. A common feature uniting all the songs is their chronological affiliation with the modernist movement in music, conventionally dated to the turn of the 19th and 20th centuries¹, which is reflected, among other things, in the expansion of traditional vocal lyricism through the addition of an *obbligato* instrument. The discussion is conducted from the perspective of a musician–instrumentalist, performer, and interpreter of the works in question. The focus is directed primarily toward performance and interpretative issues, without exhausting the full range of problems contained within each individual composition.

The theoretical aim of this dissertation is to present songs with viola and piano accompaniment as a genre positioned within the typological classification at the intersection of instrumental chamber music and vocal lyricism, and to highlight the diversity of its compositional and performance approaches. An integral part of the dissertation is the recording of an album containing eighteen works representative of this repertoire, which made possible a multifaceted analysis of the material. The research focuses both on stylistic diversity and on the common features that define this artistic phenomenon. It seems that the nature of collaboration between the singer, violist, and pianist allows the song with viola accompaniment to be perceived as a hybrid genre, which may be described as “chamber lyricism” or “lyrical chamber music.” The study does not provide a definitive answer but instead puts forward a thesis for discussion, encouraging further reflection and deeper exploration of this repertoire.

In addition to its theoretical objectives, this dissertation encompasses two main practical aims. The first is an attempt to influence a change in the way instrumental musicians interpret vocal-instrumental works—from a purely intuitive approach toward a more in-depth analysis grounded in the sung text. Instrumentalists rarely have the opportunity to collaborate with singers. The verbal text, so natural for the vocalist, is something unusual for the instrumentalist—an element they do not encounter in their everyday practice. Introducing songs into the violist’s repertoire can contribute to the development of artistic sensitivity and the broadening of musical and interpretative competence. Furthermore, through exposure to new repertoire and collaboration with singers, it can also foster the growth of social skills—an aspect that should not be underestimated. From a performance perspective, particular attention is

¹ Carl Dahlhaus, *Nineteenth-Century Music*, trans. by J. Bradford Robinson, (University of California Press, Berkeley – Los Angeles 1989), p. 334.

devoted to the role of the viola, the chamber relationships between the parts, and the work on the text as a key element of interpretation.

Another aim of the dissertation is to encourage violists—and singers as well—to expand their repertoire with new, valuable works that offer aesthetic, emotional, and intellectual satisfaction. This encouragement stems from the considerable expressive diversity of these compositions, their multifaceted performance challenges, and, above all, their sonic appeal. The recorded songs—though perhaps not masterpieces in the strict sense—generally represent a high level of compositional craftsmanship and a notable degree of originality.

The methodology of this dissertation is based on the perspective of a musician—instrumentalist, with an emphasis on performance and interpretative issues. The analysis of the works combines a performer-oriented approach with the rigor of systematic musicological reflection. Each discussion begins with an overview of the composer's output, with particular attention to their contributions to the song and viola repertoire, as well as their performance activity—since many of the composers were also performers of their own works. This is followed by an outline of the song's historical and creative context (where known). The analysis itself is divided into two segments: an examination of the verbal text² and a musical analysis. The first segment is of key importance, as the text determines the expression, poetics, and often the formal structure of the work, in accordance with the principle of complementarity promoted by Mieczysław Tomaszewski in his concept of the integral interpretation of a musical work³. The musical analysis covers formal, agogic-rhythmic, melodic-harmonic, and expressive aspects, focusing on the distribution of tension and release within the composition. Particular attention is given to the relationships between the parts—especially the role of the viola in shaping the work's narrative—while different aspects of the piece are emphasized depending on its sonic context.

In the current state of research on songs with viola and piano accompaniment, one can clearly observe a significant lack of comprehensive or monographic studies devoted to this subject. Works of this kind may be regarded as a distinct subgroup within the broader genre of songs with *obbligato* instrument accompaniment. In Polish scholarship, this topic has essentially not been addressed. Józef Chomiński, in the third volume of *Historia form i gatunków muzycznych* (The History of Musical Forms and Genres), briefly notes that in the modern song “the piano, as a cooperating factor, increasingly becomes an insufficient means.

² The song texts, together with their translations, have been included in the Appendix at the end of the dissertation.

³ Tomaszewski, Mieczysław, *Integral Interpretation: A Reconnaissance*, (Academy of Music in Kraków, Kraków 2000), pp. 49–65.

Composers also employ other instruments, primarily larger or smaller instrumental ensembles⁴. Consequently, the main sources of information remain fragmentary references found in foreign-language publications, which mostly concern the broader issue of songs with *obbligato* instruments. As a separate phenomenon, it was mentioned by Hans Joachim Moser⁵, though his remarks were brief rather than analytical. Moser identified Franz Schubert as the originator of the genre of songs with *obbligato* accompaniment. Some selective information on the topic can also be found in *The Cambridge Companion to the Lied*, edited by James Parsons. The author draws attention to the emergence in the 19th century of songs accompanied by *obbligato* instruments such as the clarinet, violin, and viola, mentioning among others Brahms's *Two Songs*, Op. 91⁶. The most detailed discussion of the development of the song with *obbligato* accompaniment is found in Marco Uvietta's article, in which the author examines the genesis of Brahms's Op. 91 in the context of the gradual formation of this genre⁷.

The repertoire of songs with viola and piano accompaniment, despite its diversity and richness, still lacks a dedicated catalogue encompassing works composed up to the end of the twentieth century. The current state of research in this area relies primarily on the publications of Wilhelm Altmann and Wadim Borissowsky (*Literaturverzeichnis für Bratsche und Viola d'amore*)⁸, Franz Zeyringer (*Literatur für Viola*)⁹, and Sheila M. Allen's article *Beyond Brahms: Twentieth-Century Repertoire for Mezzo (Alto) with Viola*¹⁰, which discusses the contents of the so-called "Nel-Fisher Collection." An important additional resource is the online catalogue of the *Répertoire International des Sources Musicales* (RISM). Among nineteenth-century compositions, one can distinguish between works originally written for voice, viola, and piano, and numerous transcriptions; this dissertation focuses on the original works.

The limited amount of subject literature necessitates reliance primarily on encyclopedia entries and composers' monographs, in which information about vocal-instrumental works involving the viola appears only fragmentarily and usually concerns the context of the

⁴ Józef Michał Chomiński and Krystyna Wilkowska-Chomińska, *Historia form i gatunków*, vol. 3: *Pieśń* (Kraków: PWM, 1974), p. 274.

⁵ Hans Joachim Moser, *Das deutsche Lied seit Mozart* (Berlin-Zürich: Atlantis Verlag, 1937), p. 231.

⁶ James Parsons, "The Eighteenth-Century Lied," in *The Cambridge Companion to the Lied*, ed. James Parsons (Cambridge: Cambridge University Press, 2004), pp. 49–50.

⁷ Marco Uvietta, "Die Gesänge Op. 91 von Johannes Brahms und die Gattung des Liedes mit obligatem Instrument," in *Internationaler Brahms-Kongreß Gmunden 1997. Kongreßbericht*, ed. Ingrid Fuchs and H. Schneider (Tutzing: 2001), pp. 87–111.

⁸ Wilhelm Altmann and Wadim Borissowsky, *Literaturverzeichnis für Bratsche und Viola d'amore* (Wolfenbüttel: Verlag für musikalische Kultur und Wissenschaft, 1937), pp. 102–105.

⁹ Franz Zeyringer, *Literatur für Viola* (Hartberg: Schönwetter, 1985), pp. 336–342.

¹⁰ Sheila M. Allen, "Beyond Brahms: Twentieth-Century Repertoire for Mezzo (Alto) with Viola," *Journal of the American Viola Society* 13, no. 1 (1997), pp. 33–48.

individual songs' creation. Occasionally, more detailed articles are available that address a given composer's viola-related output.

Research on the works of Charles Martin Loeffler has been steadily growing and now includes both biographical studies and analyses of his chamber music output. One of the earliest texts devoted to this composer is Carl Engel's article published in *The Musical Quarterly*¹¹, which served as a starting point for subsequent studies of Loeffler's music. The most comprehensive monograph on his life and work was written by Ellen Knight¹², who is also the author of the entry on Loeffler in *The New Grove Dictionary of Music and Musicians*¹³, as well as an article discussing his chamber compositions featuring the viola¹⁴.

With regard to Frank Bridge's song output, some information can be found in Stephen Banfield's synthetic study *Sensibility and English Song*¹⁵, which discusses the broader context of the British art song and includes references to the composer's activity. However, the work does not provide a detailed examination of his songs with viola accompaniment. Among English-language studies, Fabian Huss's monograph *The Music of Frank Bridge*¹⁶ stands out as one of the most comprehensive analyses of the composer's life and output, also encompassing his chamber music involving the viola. Particularly noteworthy is William A. Everett's article¹⁷ devoted to Bridge's viola works, in which the author discusses performance techniques and specific compositional solutions employed in pieces featuring this instrument. In Polish-language literature, there are neither synthetic nor detailed studies concerning Bridge's compositional or performance activity. Izabella Grzenkiewicz notes the British composer's participation in the Joachim Quartet and the English String Quartet, observing that his musical language is characterized by "a classicist approach to technical means and a concern for the beauty of form," while adding succinctly that his work "has not stood the test of time"¹⁸.

Research on the life and works of Adolf Busch encompasses both his performance and compositional activities. Among the most important biographical studies is the extensive

¹¹ Carl Engel, "Charles Martin Loeffler," *The Musical Quarterly* 11, no. 3 (1925), pp. 311–30.

¹² Ellen Knight, *Charles Martin Loeffler: A Life Apart in American Music* (Urbana: University of Illinois Press, 1993).

¹³ E. Knight, "Loeffler, Charles Martin," *Grove Music Online*, <https://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000016863?rkey=LpFBhS&result=1>; accessed March 23, 2025.

¹⁴ E. Knight, "Chamber Music with Viola by Charles Martin Loeffler," *American Viola Society* 21 (1981), pp. 10–14.

¹⁵ Stephen Banfield, *Sensibility and English Song* (Woodbridge: The Boydell Press, 2015), pp. 65–87.

¹⁶ Fabian Huss, *The Music of Frank Bridge* (Woodbridge: Boydell & Brewer Ltd., 2015).

¹⁷ William A. Everett, "The Viola Music of Frank Bridge," *Journal of the American Viola Society* 12, no. 2 (1996), pp. 11–26.

¹⁸ Izabella Grzenkiewicz, "Bridge, Frank," in *Encyklopedia Muzyczna PWM*, vol. AB, ed. Elżbieta Dziębowska (Kraków: PWM, 1979), p. 408.

monograph by Tully Potter, which documents in detail Busch's personal life as well as his career as a performer and composer¹⁹. Valuable encyclopedic information is also provided by Robert Philip's entry in *The New Grove Dictionary of Music and Musicians*, which discusses Busch's achievements both as an outstanding violinist and as a composer²⁰. In the context of his song output, particular significance is attached to Jens Röth's study *Der Komponist als Philologe. Einblicke in das Liedschaffen Adolf Buschs*²¹, which examines his vocal works. This work also addresses chamber music, including compositions featuring the viola, highlighting both the technical and stylistic characteristics of his music.

As in the case of Adolf Busch, the life and song output of Joseph Marx have been relatively well researched. Among the most important biographical studies—written during the composer's lifetime—are the works of Andreas Liess²² and Erik Werba²³. Equally significant are Marx's own theoretical writings, including *Über die Funktion von Intervall, Harmonie und Melodie beim Erfassen von Tonkomplexen* (Graz, 1909), *Harmonielehre* (Vienna, 1934), and *Kontrapunkt-Lehre* (Vienna, 1935), which reflect his views on the harmonic, melodic, and contrapuntal aspects of music.

The most comprehensive monograph on Joseph Marx's songs is the doctoral dissertation by Joseph Kenneth Meyers²⁴. The researcher analyzed several dozen works and established a periodization of Marx's song output into four phases, taking into account formal aspects, melody, harmony, rhythm, the interaction between voice and instruments, and text-music relationships. This periodization has been widely adopted in the literature. From a performer's perspective, particular importance is attached to Deanna Alice Murray's dissertation²⁵, which addresses performance and pedagogical issues in selected Marx songs, highlighting, among other things, their value for training operatic voices and their stylistic connections with the songs of Hugo Wolf and stage works such as those by Wagner and Puccini. An important complement to this research is Kim Bandee's doctoral dissertation²⁶, in which the author notes

¹⁹ Tully Potter, *Adolf Busch: The Life of an Honest Musician* (Woodbridge: Toccata Press, 2024).

²⁰ Robert Philip, "Busch, Adolf (Georg Wilhelm)" in *Grove Music Online*, <https://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000004422?rkey=SbscpA&result=1>; accessed March 25, 2025.

²¹ Jens Röth, *Der Komponist als Philologe. Einblicke in das Liedschaffen Adolf Buschs* (Löhnberg: Günter W. Röth Buch- und Musikverlag, 2017), pp. 81–131.

²² Andreas Liess, *Joseph Marx: Leben und Werk* (Graz: Steirische Verlagsanstalt, 1943).

²³ Erik Werba, *Joseph Marx: Eine Studie* (Vienna: Verlag der Österreichischen Musikzeitschrift, 1964).

²⁴ Joseph Kenneth Meyers, *The Songs of Joseph Marx* (doctoral dissertation, University of Missouri, Kansas City, 1972).

²⁵ Deanna Alice Murray, *A Singer's and Teacher's Guide to the Lieder of Joseph Marx* (doctoral dissertation, The University of Arizona, Tucson, 1997).

²⁶ Kim Bandee, *The Lied as Chamber Music: Joseph Marx's Four Songs for Voice with Chamber Ensemble* (doctoral dissertation, Boston University, Boston, 2007).

that songs for voice, piano, and an additional instrument can be treated as a form of chamber music. Bandee analyzed four works for voice, piano, and *obbligato* instrument, including *Durch Einsamkeiten*, focusing primarily on the musical material. However, the study does not provide an in-depth analysis of the verbal text.

Among the artists discussed in this study, the only Polish composer is Ludomir Michał Rogowski. The most comprehensive research on his life and works has been conducted by Ewa Wójtowicz²⁷, who in her monograph focused primarily on the composer's biography and symphonic output, while his songs and chamber works—including those for viola—are treated rather marginally. The analysis of his chamber music, including *Trois Caprices*, was undertaken by Antoni Poszowski²⁸, who concentrated particularly on the formal aspects of the works and their timbral color. In recent years, Rogowski's oeuvre has also been brought closer to contemporary audiences through recordings such as *Ludomir Michał Rogowski. Songs and Fantasmagories*²⁹ and *Ludomir Michał Rogowski. Piano Works*³⁰.

The last composer discussed in this study is Siegmund von Hausegger, whose life and work mark the conclusion of the artistic period analyzed herein. Research on his life and compositions is relatively limited; basic information can be found in the encyclopedia entries of *The New Grove Dictionary of Music and Musicians*³¹ and *Die Musik in Geschichte und Gegenwart*³². A detailed monograph devoted to the composer is Florian A. Kleissle's *Aufklänge. Der Komponist und Dirigent Siegmund von Hausegger*³³. In addition to biographical chapters, the author offers an in-depth analysis primarily of five of Hausegger's symphonic poems, including his greatest work—the *Natursymphonie* from 1911—yet he does not address Hausegger's song output. It should be noted that scholars have focused primarily on Hausegger's conducting career, while his compositional work has been discussed in a much more general manner.

²⁷ Ewa Wójtowicz, *Ludomir Michał Rogowski: Sylwetka życia i twórczości* (Kraków: Akademia Muzyczna w Krakowie, 2009).

²⁸ Antoni Poszowski, "Twórczość kameralna Ludomira Michała Rogowskiego," *Zeszyty Naukowe* 19 (1980), pp. 133–155.

²⁹ *Ludomir Michał Rogowski: Songs and Fantasmagories*, performed by Izabela Kopeć, Ewa Pelwecka, Łukasz Borowicz, and the Orchestra of the Teatr Wielki – Polish National Opera, DUX, 2017.

³⁰ *Ludomir Michał Rogowski: Piano Works*, performed by Urszula Świerczyńska and Dominika Szlezzynger, DUX, 2020.

³¹ "Hausegger, Siegmund von," in *Grove Music Online*, <https://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000050783?rkey=kXs4mr&result=1>, accessed April 25, 2025.

³² Karin Marsoner, "Hausegger, Siegmund von," in *Die Musik in Geschichte und Gegenwart*, hrsg. Ludwig Finscher, vol. 8: "Gri–Hil" (Kassel: Bärenreiter, 2002), pp. 877–878.

³³ Florian A. Kleissle, *Aufklänge. Der Komponist und Dirigent Siegmund von Hausegger* (Hildesheim: Georg Olms Verlag, 2023).

Although the collected sources do not constitute a cohesive body of research on the genre itself, they nevertheless allow for the reconstruction of a broader context of the composers' output and for capturing the specificity of songs featuring the viola—an element that has been marginalized, yet remains significant in the history of chamber and vocal music. The limited scope of information in such studies highlights the fragmentary nature of research on this genre and indicates the need for a more systematic exploration of the subject. At the same time, it underscores the innovative character of the present study.

The work consists of two complementary parts: an artistic component (a CD recording) and a descriptive one, which supplements the phonographic documentation with analytical and interpretative reflections. The recording features three vocalists: Magdalena Schabowska (mezzo-soprano), Agata Schmidt (mezzo-soprano), and Katarzyna Belkusi (coloratura soprano), as well as pianist Monika Wilińska-Tarcholik and the author of this study as violist. The recordings were made in the Concert Hall of the National Philharmonic in Warsaw, with Andrzej Sasin and Aleksandra Nagórko serving as producers. It should be noted that the recordings of songs by Siegmund von Hausegger and Ludomir Michał Rogowski included in this project are pioneering efforts and constitute the first ever registrations of these works.

The descriptive part consists of three chapters. The first of them presents the discussed repertoire primarily in chronological order, based on available catalogues and databases (subchapters 1.1–1.3). This is followed by a genealogically oriented reflection. The next subchapter provides a concise overview of the reasons behind the growing interest in the viola in 19th- and 20th-century compositions, as this trend had a direct impact on the expansion of the viola song repertoire (subchapter 1.4). In order to properly outline the role of the viola song, the development of the concept of the *instrumento obbligato* is presented—from Baroque arias to the Romantic song—taking into account various accompanying instruments (e.g., horn, cello, violin; subchapters 1.5–1.6). Although Brahms's *Zwei Gesänge* are not included on the CD, they are discussed in the final subchapter due to their exceptional role in the development and consolidation of the genre. Some of the recorded songs may, in fact, have been composed under the direct or indirect influence of these works.

As already mentioned in the context of the applied methodology, the second chapter contains analyses and interpretations of the recorded songs. The works are arranged in chronological order. It should be noted that some of the songs are included within collections (Rogowski, Busch, Hausegger, Bridge), while others were published individually (Loeffler).

In the third chapter—crucial from the performer’s perspective—selected performance aspects are discussed in a concise manner, with particular emphasis on the specificity of viola playing in relation to the voice and the piano. Selected excerpts from the works are analyzed in terms of bowing and articulation techniques, fingering, types of *vibrato*, and the broader issues of chamber collaboration. In the case of songs, this collaboration also involves interaction with the singer, which necessitates consideration of such aspects as the physiology of breathing during singing, diction, and the adaptation of expressive means to the semantic layer of the text. These issues are not typically the subject of reflection in a violist’s everyday practice, yet they can be meaningfully applied to instrumental performance. Musical breathing should serve as an equally important tool in shaping musical narration as physiological breathing is for the singer. Likewise, clear diction corresponds to the precise articulation of a string instrumentalist. The discussed issues are illustrated with musical examples and accompanying commentary.

In summary, this dissertation seeks to address a significant research gap by presenting the song with viola and piano accompaniment as a phenomenon that calls for both theoretical reflection and practical exploration. Its aim is not only to bring closer a repertoire that has been largely forgotten and marginalized but also to highlight its artistic value and performance potential. By combining a musicological perspective with the experience of an instrumental performer, this study strives to shed light on the richness of forms, aesthetics, and compositional approaches characteristic of this genre, while at the same time encouraging further research, exploration, and promotion of the viola song within both the artistic and academic communities.

1. The Song with Viola and Piano Accompaniment in a Historical Perspective

1.1 Catalogues

As mentioned earlier, the repertoire of songs with viola and piano accompaniment, though relatively extensive, has not yet been comprehensively catalogued to include works composed up to the end of the twentieth century. The available sources and studies are fragmentary in nature and require critical verification as well as supplementation. It is worth noting that among compositions written for voice, viola, and piano—particularly those from the nineteenth century—two principal groups can be distinguished: works originally composed for this ensemble and various types of transcriptions.

One of the earliest and most important catalogues of viola repertoire is *Literaturverzeichnis für Bratsche und Viola d'amore*³⁴. It was created in 1937 through the collaboration of the German musicologist Wilhelm Altmann and the Soviet violist Vadim Borisovsky and, according to Franz Zeyringer, represents the oldest comprehensive catalogue of viola literature³⁵. Among the works listed, the authors included compositions for viola with voice and piano, as well as pieces for viola with voice and other accompanying instruments, such as oboe or cello.

Altmann and Borisovsky listed, in alphabetical order, the names of forty-nine composers, along with the dates and places of publication of their compositions³⁶. An advantage of the catalogue is that it includes not only songs originally composed for voice, viola, and piano but also transcriptions and arrangements. Furthermore, the researchers recorded unpublished works, which at the time of the catalogue's preparation existed only in manuscript form. One drawback, however, is the absence of a list of the publishers' catalogues on which the authors based their compilation. Despite being nearly ninety years old, Altmann and Borisovsky's catalogue remains an important tool for the study of viola repertoire.

A particularly significant contribution to the study of the discussed repertoire is Franz Zeyringer's *Literatur für Viola*. The Austrian violist based his work on the catalogue by Altmann and Borisovsky, and in preparing subsequent editions, he updated the database of compositions. The 1985 edition includes an impressive total of approximately 1,200 works³⁷ in which voice and viola appear in various instrumental combinations. Zeyringer distinguishes songs intended for:

³⁴ W. Altmann and W. Borissowsky, *Literaturverzeichnis für Bratsche und Viola d'amore* (Wolfenbüttel: Verlag für musikalische Kultur und Wissenschaft, 1937).

³⁵ F. Zeyringer, *Literatur...*, op. cit., p. 8.

³⁶ W. Altmann and W. Borissowsky, *Literaturverzeichnis...*, op. cit., pp. 102-105.

³⁷ F. Zeyringer, *Literatur...*, op. cit., p. 11.

- a) voice/voices (from 1 to 4) with viola;
- b) voice, viola, and an accompanying instrument;
- c) voice, viola, and two accompanying instruments;
- d) various choral combinations with viola accompaniment³⁸.

A significant portion of the repertoire collected by Zeyringer overlaps with the catalogue of Altmann and Borisovsky, though it naturally covers a longer period—up to 1985. Like his predecessors, the Austrian musicologist lists both published works and manuscripts. For some entries, in addition to the publication date (if known) and the name of the publisher, Zeyringer also provides the author of the text, which facilitates identification of the work. Compared to Altmann and Borisovsky's *Literaturverzeichnis für Bratsche und Viola d'amore*, Zeyringer more precisely distinguishes works originally composed for voice, viola, and piano from transcriptions and arrangements, using the following letters for each entry: O (*Originalwerke*) for an original work, L (*Lehnwerke*) for a “borrowed” work³⁹, and B (*Bearbeitungen*) for an arrangement or adaptation. *Literatur für Viola* includes the names of nearly 160 composers who wrote works for voice with viola (both originally composed for this combination and transcriptions)⁴⁰. A substantial number of these composers were active in the twentieth century, confirming the growing interest in combining the viola with the voice, especially after 1950.

Another important source is an article by Sheila M. Allen published in the “Journal of the American Viola Society”. In it, the author describes the so-called “Nel-Fischer Collection,” held at the Hochschule für Musik und Darstellende Kunst in Stuttgart, which contains songs assembled by the violist Rudolf Nel and the singer Lora Fischer. The artists invited the composer and pianist Hermann Reutter to collaborate, and the newly formed trio, beginning in 1942, gave an “countless of concerts”⁴¹ actively performing throughout Europe and promoting the repertoire for voice, viola, and piano⁴². Over the years, the ensemble amassed a substantial collection of scores, comprising more than eighty works for voice and viola, as well as for voice, viola, and piano—some of which bear dedications from the composers⁴³. The collection

³⁸ Ibid., pp. 24-26.

³⁹ The author here refers to works originally written for an instrument other than the fully developed viola (e.g., viola da gamba, arpeggione, baryton), which by the 20th century had become firmly established in the viola repertoire.

⁴⁰ F. Zeyringer, *Literatur...*, op. cit., pp. 96-99.

⁴¹ S. M. Allen, *Beyond Brahms...*, op. cit., p. 35.

⁴² Ibid., p. 33.

⁴³ An example is the dedication in the manuscript of Carl Schadewitz's *Vier Lieder*: “für Lore und Rudolf Nel mit herzlichen Grüßen und Wünschen, März, 1944”; cf. Ibid., p. 44.

includes both works originally intended for this combination and arrangements, often made by Rudolf Nel himself. Most of the songs date from the period later than the turn of the 19th and 20th centuries, which is the primary focus of this study, yet it also contains compositions by Adolf Busch, Siegmund von Hausegger, and Joseph Marx. Unlike the previously mentioned German-language musicological studies, Sheila M. Allen's article addresses a collection of musical materials used in actual performance practice. The activities of the Nel-Fischer duo had a dual significance: first, they contributed to the reception and vitality of the discussed repertoire on the concert stage; second, they provided an important impetus for its expansion and popularization, as evidenced by works composed after World War II.

Presenting the repertoire of songs with viola and piano accompaniment requires careful verification of data from the relevant literature, particularly publication dates. Regarding Zeyringer's catalogue, it is not always clear on what basis the author chose which edition to list when multiple editions existed. It appears that the musicologist did not always attempt to consult the first edition, the most evident example being the entry for Johannes Brahms's *Zwei Gesänge*, Op. 91. In Zeyringer's 1985 catalogue, two editions of these songs are recorded: 1953 (Breitkopf & Härtel) and 1954 (Peters), but there is no information on the first edition, which was published as early as 1884 by Simrock. Furthermore, when analyzing Zeyringer's catalogue, particular caution is warranted, as it contains notable errors. For instance, *3 Songs of Chinese Poems* (1971) is listed twice: first as a work by "Markwood Holmes" and then as by "Holmes Markwood"⁴⁴. Another example concerns works mistakenly presented as originally composed for voice, viola, and piano, whereas they are in fact broadly conceived vocal works with basso continuo accompaniment (arias, canzonettas, church concertos, etc.), such as Benedetto Marcello's⁴⁵ *O mein Gott, du meine Hoffnung* or Johann David von Apell's⁴⁶ *3 Canzonetten*. These examples underscore the need for caution in the classification of works, especially for composers of the Baroque and Classical periods.

The issue of composers' names and, consequently, the attribution of works, also presents certain challenges. In several cases, the information provided in Zeyringer's catalogue does not allow for the identification of the composer's first name, as in the examples of E. Ressel and E.

⁴⁴ F. Zeyringer, *Literatur...*, op. cit., pp. 338-339.

⁴⁵ Ibid., p. 339.

⁴⁶ Ibid., p. 336.

Vauzande⁴⁷. Errors also appear in the spelling of surnames; for instance, Wilhelm Volckmar is listed as “Volkmar” both by Altmann and Borisovsky⁴⁸ and by Zeyringer⁴⁹.

The above survey of catalogues will serve as the basis for the discussion of the nineteenth-century repertoire and the particularly interesting early twentieth-century works, which are of central relevance to the topic of this study.

1.2 Repertoire of Songs with Viola and Piano Accompaniment up to 1884

It is not possible to indicate unequivocally when the genre of songs with viola and piano accompaniment came into being, just as it is difficult to identify the first fully mature Classical symphony. Until the beginning of the twentieth century, by far the greatest number of works of this type were composed in German-speaking countries, owing to the popularity of the *Lied* genre. The catalogue of the *Répertoire International des Sources Musicales* (RISM) contains records of eight viola songs composed in the nineteenth century. These include both printed editions and manuscript sources, among them composers’ autographs.

The compositions of Ludwig Koch (1806–1888) are probably the earliest original and dated works for voice, viola, and piano. The autographs of the songs *Mein Stern*⁵⁰ and *Der Abendhimmel*⁵¹ date from 1840 and are preserved in the Bayerische Staatsbibliothek in Munich under the shelfmark Mus. ms. 3988. The author of the text of the first composition is unknown, whereas the poem *Der Abendhimmel* was written by the Austrian poet and dramatist Joseph Christian von Zedlitz (1790–1862). Owing to its melancholic mood, evoking the atmosphere of the approaching night, the work enjoyed considerable popularity among composers and was arranged for voice and piano, among others, by Otto Claudius and Robert Fuchs—teacher of Hugo Wolf and Gustav Mahler—as well as, in a version for four-part male choir, by Anton Bruckner (1902).

⁴⁷ E. Lassen, the composer of the song *Trost im Leiden*, op. 1; E. Vauzande composed the song *Semailles*; cf. F. Zeyringer, *Literatur...*, op. cit., p. 98.

⁴⁸ W. Altmann, W. Borissowsky, *Literaturverzeichnis...*, op. cit., p. 105.

⁴⁹ F. Zeyringer, *Literatur...*, op. cit., p. 98.

⁵⁰ Ludwig Koch, the song *Mein Stern* (key: A♭ major; meter: 2/4; tempo: Allegretto; text incipit: “Was frag’ ich nach den Sternen dort oben”). The record for this song is available in the RISM online catalog at: https://opac.rism.info/metaopac/singleHit.do?methodToCall=showHit&curPos=12&identifier=251_SOLR_SERVER_2058046471, accessed January 30, 2025.

⁵¹ Ludwig Koch, the song *Der Abendhimmel* (key: F major; meter: 6/8; tempo: Allegretto; text by Joseph Christian von Zedlitz; text incipit: “Wenn ich an deiner Seite im Abenddunkel geh”). The record for this song is available in the RISM online catalog at: https://opac.rism.info/metaopac/singleHit.do?methodToCall=showHit&curPos=8&identifier=251_SOLR_SERVER_998687871, accessed January 31, 2025.

The RISM catalogue contains two entries that give rise to certain doubts regarding both genre attribution and dating. Problems of generic classification are posed by the song *Mohrenlied* by Johann Rudolf Zumsteeg (1760–1802), to a text by Matthias Claudius (1740–1815). In the RISM catalogue the work appears in two records: the first (and original) as a setting for voice and piano⁵², and the second (secondary) as a version for voice and viola⁵³. The arrangement, dated to the years 1820–1850, was prepared by Heinrich Ludwig von Spengl (1775–1865), who in fact transcribed the left-hand piano part for the viola. In this case one cannot speak of an original song conceived for voice, viola, and piano; nevertheless, the use of the viola as an accompanying instrument to the vocal part is worthy of note. Such a disposition of parts may have resulted from the availability of the instrument and an ad hoc performance need; however, the lack of melodic independence of the viola from the remaining parts does not allow the work to be classified as belonging to the fully developed genre of the song with an *obbligato* instrument, which constitutes the point of reference for the present discussion.

The ambiguity in dating concerns the song *Der Mond kommt still gegangen*⁵⁴ by Eduard Wendt, preserved in the Universitätsbibliothek in Berlin. It must have been composed before 1890 (the year of the composer's death), yet at the present stage of research its precise date of origin is difficult to determine. The author of the text is Emanuel Geibel, the poet whose verse Brahms set in *Geistliches Wiegenlied*. This is not the only correlation suggesting a potential connection between the genesis of Wendt's song and Brahms's *Zwei Gesänge*, Op. 91. On the basis of surviving correspondence, it is known that Wendt maintained close contacts with Joseph Joachim at the time when the violinist was working on his *Violin Concerto in G major No. 3*⁵⁵. Joachim gave the première of Johannes Brahms's Op. 91 songs; it may therefore be assumed that the idea of employing the viola in vocal lyricism arose in Wendt's work under the influence of his acquaintance with Joachim, and possibly with Brahms himself.

⁵² The record for Johann Rudolf Zumsteeg's song *Mohrenlied* in its original version for voice and piano is available in the RISM online catalog at: https://opac.rism.info/metaopac/singleHit.do?methodToCall=showHit&curPos=1&identifier=251_SOLR_SERV_ER_240798469; accessed January 31, 2025.

⁵³ The record for Johann Rudolf Zumsteeg's song *Mohrenlied* in the arrangement for voice, viola, and piano is available in the RISM online catalog at: https://opac.rism.info/metaopac/singleHit.do?methodToCall=showHit&curPos=2&identifier=251_SOLR_SERV_ER_1672283813; accessed January 31, 2025.

⁵⁴ Eduard Wendt, song *Der Mond kommt still gegangen* (key: D♭ major; meter: 9/8; text by Emanuel Geibel). The record for this song is available in the RISM online catalog at: https://opac.rism.info/metaopac/singleHit.do?methodToCall=showHit&curPos=4&identifier=251_SOLR_SERV_ER_269145061; accessed January 31, 2025.

⁵⁵ Preface to the edition of Joseph Joachim's *Violin Concerto in G major*, accessed via the Repertoire Explorer: <https://repertoire-explorer.musikmpf.de/en/product/joachim-joseph-6/#tab-description>; accessed January 31, 2025.

The song *J'aime trop pour être heureux* by Gaetano Donizetti requires more in-depth heuristic research and verification of its dating. The Italian composer wrote it for soprano, viola, and piano in D-flat major, and the autograph is currently preserved in The Morgan Library and Museum in New York⁵⁶. Given that Donizetti died in 1848, it is possible that this composition constitutes one of the earliest examples of an original song with viola and piano accompaniment. Zeyringer noted in his catalogue an earlier version of this work, transposed to D major and published in 1982 in an edition by David Dalton under the title *Romanza*⁵⁷.

Figure 1. First page of the manuscript of Gaetano Donizetti's *J'aime trop pour être heureux* (Romanza). Potentially one of the earliest examples of a song for voice with viola and piano accompaniment (held in the collections of The Morgan Library & Museum, New York).

In their catalogues, both Altmann–Borissowsky⁵⁸ and Zeyringer⁵⁹ regard *Die Äolsharfe* by Wilhelm Volckmar (1812–1887) as the earliest dated song with viola accompaniment, giving 1853 as the year of its publication (Heckel, Mannheim). It emerges, however, that another song, *Trost im Leiden* Op. 1 by E. Ressel⁶⁰, dated by Zeyringer to 1870, was in fact published as early as 1851 by the firm of Goldschienner, as confirmed by the catalogue *Musikalisch-literarischer Monatsbericht*. Zeyringer’s error may stem from the fact that, at the time of his work, he did not have access to many valuable sources that have been digitized in recent years. In light of the findings based on the *Musikalisch-literarischer Monatsbericht*⁶¹, Ressel’s *Trost im Leiden* predates Volckmar’s *Die Äolsharfe* by three years.

Another song, *Die Waldbrüder*⁶² Op. 46 No. 4 by Eduard Lassen, was published in 1875 by the Wrocław publishing house of Julius Hainauer. A year later, also in Wrocław but this time by the firm of the Leuckart family, the song *Ihr lieben Vöglein, singt nur fort*⁶³ by the British composer Simon Waley Waley (1827–1875) appeared.

On the basis of the above examples, it may be concluded that individual songs with viola accompaniment began to be composed gradually in German-speaking countries as early as the first half of the nineteenth century; however, a marked increase in interest in this genre occurred in the second half of the century, reaching its apogee in the first decades of the twentieth century.

1.3 Repertoire of Songs with Viola and Piano Accompaniment (1884–1927)

With the growing interest in the viola and the emancipation of its repertoire from the late nineteenth century onward, the number of songs for voice, viola, and piano increased. These works are predominantly associated with the German-speaking sphere, which was connected with the well-developed culture of domestic music-making in Germany, where vocal lyricism was commonly performed in bourgeois salons. An important factor was also the probable reception of Brahms’s *Songs* Op. 91, published in 1884. For the purposes of the present discussion, 1927 has been adopted as the upper chronological boundary, corresponding to the

⁵⁸ W. Altmann and W. Borissowsky, *Literaturverzeichnis...*, op. cit., 105.

⁵⁹ F. Zeyringer, *Literatur...*, op. cit., p. 342.

⁶⁰ Ibid., 340; the composer’s first name has not yet been identified

⁶¹ *Hofmeister. Musikalisch-literarischer Monatsbericht*, p. 220; catalogue available online at:

<https://anno.onb.ac.at/cgi-content/anno-buch?apm=0&aid=1000001&bd=0001851&teil=0203&seite=00000220&zoom=3> ; accessed 25 January, 2025.

⁶² F. Zeyringer, *Literatur...*, op. cit., p. 339.

⁶³ Ibid., p. 342.

year of composition of *Liebeslied* from the cycle *Drei Lieder nach mittelhochdeutschen Dichtungen* by Hausegger, which constitutes the most recent song examined in this study.

Most of the songs were composed with medium and high female voices in mind; however, works intended for alto voice are also encountered, such as *Leuchtende Tage* by Friedrich Blankenburg. The sources comprise both printed editions and manuscripts by rather lesser-known composers, generally associated with academic centres or smaller musical hubs. On this basis, it may be assumed that the majority of these compositions display a solid, though not outstanding, level of compositional craftsmanship. In Zeyringer's catalogue, the names of approximately ten German composers who wrote such songs between 1884 and 1927 can be identified. It is, however, difficult to determine the exact number of works, since in the case of some composers the scholar provides only the general title "*Lieder*" without specifying the number of songs. This situation applies, for example, to the manuscript *Marienlieder* by Adolf Schreiber from the years 1915–1916 (texts by Rainer Maria Rilke) ⁶⁴.

In chronological order, the following songs by German composers were published: *Stiller Gang* Op. 31 No. 4 by Richard Strauss from 1895 (Fürstner Verlag); *Pilgrim von St. Just* by Bruno Schrader from 1899 (Kahnt Verlag⁶⁵); *Stimme im Dunkeln* and *Es klagt im Dunkeln irgendwo* by Hermann Durr from 1907 (Albert Stahl Verlag⁶⁶); *Weisst du wo* by Karl Riese from 1912 (Volkmann, Weimar⁶⁷); *Leuchtende Tage* by Friedrich Blankenburg from 1916 (Haake Musikverlag, Bremen⁶⁸); and *Drei Lieder* Op. 10 by Fritz Schreiber from 1920 (Universal Edition)⁶⁹.

Several songs by composers outside the German-speaking sphere are also known, among which works of British provenance merit particular attention. These emerged within the context of the developing "British viola school" at the turn of the nineteenth and twentieth centuries, represented by outstanding performers such as Lionel Tertis and William Primrose. In 1919 Benjamin Dale composed the collection *Two Songs from Shakespeare* Op. 9, which includes the song *Come Away, Death*⁷⁰, and two years later *2 Wiegenlieder* by Arthur Bliss (1891–1975) were published by Chester. The date of composition of *5 Songs* Op. 19 by William Henry Bell (1873–1946) is unknown; however, the composer's lifespan and the early opus

⁶⁴ Ibid., p. 341.

⁶⁵ Ibid.

⁶⁶ Ibid., p. 338.

⁶⁷ Ibid., p. 340.

⁶⁸ Ibid., p. 337.

⁶⁹ Ibid., p. 341.

⁷⁰ IMSLP website, https://imslp.org/wiki/List_of_works_by_Benjamin_Dale; accessed 25 February 2025; cf. F. Zeyringer, *Literatur...*, op. cit., p. 338.

number suggest that the works were composed before 1922⁷¹. Zeyringer's catalogue also lists *4 Hymns* by Ralph Vaughan Williams, composed in 1914; this work, however, was originally conceived for tenor, viola, and strings. In addition to the aforementioned British works, the following are also known: *Elegia* by Aleksandr Dargomyzhsky (published in 1895 by the firm of Schweer⁷²); the song *Semailles* by E. Vauzande (published in Esching in 1910⁷³); the collection *Thränen* Op. 30 by Émile Jaques-Dalcroze (probably composed in 1909; published by Sandoz⁷⁴); and *Dvě písně s violou a klavírem* Op. 91 by Josef Bohuslav Foerster (probably composed in 1912⁷⁵ and published in 1923⁷⁶).

An interesting case is provided by the manuscript songs of the Polish composer Witold Friemann, as noted by Zeyringer⁷⁷. These include *Sen na jeziorze* Op. 11 No. 2 to words by J. Wierzbicki from 1913 (preserved in manuscript)⁷⁸ and *Oczekiwanie* Op. 42 No. 2 to words by I. Lelewel-Friemannowa from 1922 (preserved in manuscript). In later years Friemann composed the songs *Na jasny szlak miesiąca* Op. 91 No. 4 (1941), also to words by I. Lelewel-Friemannowa (manuscript), and *Senne róże* Op. 127 No. 6 to words by M. Konopnicka (1948; manuscript)⁷⁹.

The compilation of a comprehensive catalogue of songs with viola and piano accompaniment constitutes a challenging task. The principal sources for identifying the repertoire are the catalogues by Zeyringer and Altmann–Borissowsky, as well as the RISM database. In the case of the first two, considerable caution is required, as the authors often provide publication dates in a rather arbitrary manner, without adhering to a unified methodology.

An issue requiring separate study is that of arrangements of Baroque works for voice, viola, and piano. This topic extends well beyond the scope of the present discussion, yet it is worth noting. The catalogues list numerous arrangements, for example of arias from Johann

⁷¹ F. Zeyringer, *Literatur...*, op. cit., 337; in the catalog, the song is indicated as surviving in manuscript form.

⁷² Ibid., p. 338.

⁷³ Ibid., p. 342.

⁷⁴ Ibid., p. 338.

⁷⁵ List of compositions by Josef Bohuslav Foerster, IMSLP / Wikipedia, https://en.wikipedia.org/wiki/List_of_compositions_by_Josef_Bohuslav_Foerster; accessed March 10, 2025.

⁷⁶ F. Zeyringer, *Literatur...*, op. cit., p. 338.

⁷⁷ Ibid.

⁷⁸ Record of the song available at the National Library in Warsaw, https://katalogi.bn.org.pl/discovery/fulldisplay?docid=alma991052708426105066&context=L&vid=48OMNIS_NLOP:48OMNIS_NLOP&lang=pl&search_scope=NLOP_IZ_NZ&adaptor=Local%20Search%20Engine&tab=LibraryCatalog&query=any,contains,witold%20friemann%20sen%20na%20jeziorze&sortby=date_d&facet=frbrgroupid,include,9034685255439290241&offset=0; accessed October 14, 2024.

⁷⁹ The aforementioned works by Friemann were recorded for the first time in 2024 by Aleksandra Demowska-Madejska (viola), Joanna Freszel (soprano), Anna Zawisza (soprano), and Wojciech Pyrc (piano), and released by Orphée Classics.

Sebastian Bach's cantatas prepared by Eusebius Mandyczewski; in addition, 6 *Motetten* by Pietro degli Antonii from 1696 (*Fétis, Biographie universelle*⁸⁰), as well as 3 *Canzonetten* by Johann David von Apell (*Fétis, Biographie universelle*⁸¹). Another group consists of songs originally conceived for voice, an accompanying instrument other than the viola, and piano, which were subsequently arranged for the viola. This was the case with four songs by the Austrian composer Heinrich Proch (1809–1878), three of which were originally written with horn accompaniment⁸² and one with cello accompaniment⁸³.

1.4 The Emancipation of the Viola in the Musical Works of the Nineteenth and Early Twentieth Centuries

The flourishing of the viola repertoire at the turn of the nineteenth and twentieth centuries was a direct consequence of the growing popularity of the instrument and its emancipation, processes that can be observed throughout the nineteenth century. The increasing interest in the viola was associated both with objective factors—such as technical innovations in string instruments and performance accessories (including the introduction of metal strings and the improvements to the bow by Tourte)—and with subjective aesthetic and timbral explorations.

It should be noted that over the centuries the dimensions of the viola have never been unequivocally standardized, and the size of contemporary instruments ranges from 38 to 48 cm. The most commonly used sizes fall between 41 and 43 cm, although the dimensions may be adapted to the needs of an individual performer. The French luthier Jean-Baptiste Villaume conducted experiments on the proportions of violas he constructed, employing highly arched plates and wide ribs, while the Parisian luthier Charles Henri built instruments with a significantly larger left side than the right in order to emphasize the lower registers. Among the most important changes in viola construction that occurred in the nineteenth century were the lengthening of the neck and fingerboard, the raising of the bridge, and the increasingly frequent use of thicker, metal-wound strings. As a result of these modifications, the sound of the viola

⁸⁰ F. Zeyringer, *Literatur...*, op. cit., p. 336.

⁸¹ Ibid.

⁸² These are the following songs with horn accompaniment: *Mein Reichtum*, Op. 4 (1837); *Die gefangene Nachtigal*, Op. 11 (1837); *Der Sänger und der Wanderer*, Op. 31 (1837); *Die Mutter wird mich fragen*, Op. 159; cf. F. Zeyringer, *Literatur...*, op. cit., p. 340.

⁸³ The song *In der Mühle* op. 28.

gained in power and brightness, while its tuning became more stable—an issue that had often been problematic when gut strings were used⁸⁴.

In the field of lutherie, a significant achievement was the reform of the bow carried out by François Tourte (1747–1835), which initially concerned the violin bow. The improvements introduced as early as the late eighteenth century were gradually applied to viola bows as well. The reform encompassed the widespread adoption of hard and relatively resilient pernambuco wood, the extension of the standard length to approximately 74–75 cm (Tourte’s viola bows were heavier yet, interestingly, slightly shorter than violin bows), and the establishment of a fixed balance point. Such a bow enabled musicians to perform works requiring a large sound volume, necessary to project through the orchestral texture, while the increased elasticity of the stick expanded the range of articulatory possibilities to include various nuances of *ricochet*, *martelé*, and *sautillé*. Performers gained the ability to achieve precise and incisive articulation, a clearly defined or even aggressive attack, and—thanks to the broader ribbon of hair and the longer stick—to sustain a greater number of notes within a single legato bow stroke⁸⁵. As a result of these innovations, bow control became more predictable and the hair less susceptible to changes in humidity, which in turn contributed to the development of Romantic, expressive performance practice based on the shaping of the so-called “long phrase” or “long-line phrasing.” Despite Tourte’s undeniable innovativeness, it should be remembered that bows constructed according to his standardized model gained acceptance only gradually, and even in the early twentieth century many musicians continued to use earlier types of bows.

Despite the existence of outstanding works featuring the viola as early as the eighteenth century (such as Mozart’s *Sinfonia concertante*), it was only in the nineteenth century that the instrument’s timbral qualities began to be gradually discovered and appreciated. Until that time, the viola was generally regarded as a “middle instrument,” primarily responsible for harmonic filling. Parts that were considerably simpler than those written for the violin did not require a high level of technical proficiency, either in orchestral or chamber performance. The words of Joachim Quantz aptly reflect the prevailing attitude of musicians toward the viola and violists: “The viola is commonly regarded as of little importance in the musical establishment. The reason may well be that it is often played by persons who are either still beginners in the ensemble or have no particular gifts with which to distinguish themselves on the violin, or that

⁸⁴ David D. Boyden, “Viola” in *Grove Music Online*, <https://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000029438?rskey=TYdHdD&result=2>; accessed December 29, 2024.

⁸⁵ Robin Stowell, *The Early Violin and Viola: A Practical Guide* (Cambridge: Cambridge University Press, 2001), pp. 45–46.

the instrument yields all too few advantages to its players, so that able people are not easily persuaded to take it up. I maintain, however, that if the entire accompaniment is to be without defect, the violist must be just as able as the second violinist.”⁸⁶ Despite the tendency to depreciate the viola during the Classical period, composers such as Johann Andreas Amon, Friedrich Benda, Franz Anton Hoffmeister, Roman Hofstetter, Ignace Pleyel, Josef Reicha, Joseph Schubert, and Alessandro Rolla composed solo viola concertos, adhering to the Classical principles of this cyclic form and employing technical means characteristic of the standard violin repertoire of the period.

The viola gradually gained significance across various musical genres and fields. Its emancipation became evident in solo, orchestral, and chamber music alike; however, the earliest signs of a shift in the instrument’s status are most clearly observable within the domain of chamber music. The single-player scoring of the string quartet compelled composers to distribute motifs and thematic material among the four instruments in order to diversify the musical discourse. In Haydn’s quartets, passages (albeit relatively brief) featuring the viola in a leading role begin to appear. These Haydnesque techniques were subsequently developed in Mozart’s late works—such as the *String Quartet in F major*, K. 590—in which the composer, himself a violist, further advanced the instrument’s role. Moreover, the viola was doubled in all six of Mozart’s string quintets, from the early *Quintet in B-flat major* to the late *Quintet in E-flat major*, K. 614. The culmination of the Classical period with regard to the emancipation and equal status of the viola is found in the oeuvre of Beethoven, where it manifested itself in a fundamentally new conception of symphonism and chamber music. Within the string quartet, Beethoven significantly expanded the standard compositional and performance techniques, driven by the need to achieve more pronounced and, in a sense, expressive qualities that were surprising to contemporary listeners. Extremely wide intervallic leaps, for example in the *Grosse Fuge*, quasi-recitative solo passages, the use of high positions, and the equal treatment of the viola alongside the other instruments of the quartet—not merely in terms of dialogue or completion, but also through contrast and even stark antithesis—rendered the viola, for the first time in the history of music, an instrument of such central importance within the string quartet.

The Romantic composers’ orientation toward the exploration of dark yet profound sonorities led them to perceive the viola as an instrument endowed with exceptional expressive and timbral qualities. In his *Treatise on Modern Instrumentation and Orchestration*, Hector Berlioz wrote: “Of all the instruments of the orchestra, the viola has for the longest time

⁸⁶ D. D. Boyden, “Viola”, op. cit.

remained the most undervalued, despite its remarkable qualities”⁸⁷. As Robert Stowell observes, the composer was deeply disappointed by the fact that the Paris Conservatoire did not offer a separate viola class, and he further argued that “The ruinous old tradition by which the viola part is entrusted to second- or third-rate violinists [. . .] is obsolete where modern music is concerned”.⁸⁸ Berlioz employed the viola as a solo instrument in *Harold en Italie* (1834), using, among other techniques, *bariolage* played *sul ponticello* in the second movement of this symphonic poem. The resulting effect, previously unknown in the musical literature, evoked a quasi-religious chant. Earlier, Carl Maria von Weber had already assigned the viola an extended, voice-dialoguing role in Act III of the opera *Der Freischütz* (Ännchen’s aria), thereby invoking the tradition of the aria with *obbligato* instrument—a topic that will be discussed in greater detail later in this dissertation. Among Romantic composers, Johannes Brahms showed a particular fondness for the viola in both orchestral and chamber music. His predilection for a low, dark ensemble sonority led him to dispense with the violin parts altogether in the *Serenade in A major*, Op. 16, as well as in the first movement of *Ein deutsches Requiem*, thereby assigning primacy to the viola section. In chamber music, Brahms followed the Mozartian rather than the Schubertian tradition by doubling the viola in the string quintets Opp. 88 and 111. Furthermore, in the *String Sextet No. 1 in B-flat major*, Op. 18, he entrusted the viola with the first statement of the poignant theme in the *Andante, ma moderato*, thereby revealing the instrument’s melodic and expressive potential.

Among the composers who expanded the viola repertoire in the nineteenth century through sonatas or character pieces were, among others, Mikhail Glinka (*Sonata in D minor*), Felix Mendelssohn (the youthful *Sonata in C minor*), Johann Nepomuk Hummel (including the *Sonata in E-flat major*, *Fantasia for Viola, Two Clarinets, and Strings*, and *Potpourri*, Op. 94), Anton Rubinstein (*Sonata in F minor*, Op. 49; *Three Pieces*, Op. 11), Robert Schumann, Franz Liszt (the arrangement of *Harold en Italie* for viola and piano and *Romance oubliée*), and Carl Maria von Weber (*Andante und Rondo Ungarese*), as well as lesser-known figures such as Charles-Valentin Alkan, Robert Fuchs, George Onslow, and Carl Reinecke. In these works, composers primarily emphasized the viola’s lyrical potential, while virtuoso devices were employed less frequently. The lyrical idiom is clearly evident in Glinka’s *Sonata*, in which melodic writing based on broad, arching phrases comes to the fore. Similarly, in the first and fourth movements of Schumann’s *Märchenbilder*, a cantabile character predominates, and the

⁸⁷ Hector Berlioz, Richard Strauss, *Treatise on Instrumentation*, trans. Theodore Front (Dover Publications, 1991; EPUB format).

⁸⁸ R. Stowell, *The Early Violin...*, op. cit., p. 24.

long phrases are shaped in a vocal manner reminiscent of “songs without words.” In expressive contrast to the outer movements stand the central sections, in which Schumann created vivid musical tableaux: buoyant and animated in the second movement—owing to dotted motifs that form its motivic foundation—and imbued with dramatic tension in the third, through undulating sixteenth-note figurations and localized dynamic micro-culminations. Among the relatively rare examples of works employing violinistic virtuoso techniques are the solo *Preludes* by Casimir Ney, composed in the manner of Paganini’s caprices, as well as Paganini’s *Sonata per la Grand’ Viola e Orchestra*.

In the nineteenth century, the practice of arranging for the viola works originally composed for other instrumental forces also became widespread. Among the compositions that have become firmly established in the violist’s repertoire are Beethoven’s *Notturmo*, Op. 42 (an arrangement of the *Serenade*, Op. 8, for string trio), Franz Schubert’s *Arpeggione Sonata*, and the two *Clarinet Sonatas* by Johannes Brahms, transcribed for the viola by the composer himself and regarded as among the greatest masterpieces of the chamber music literature.

Among twentieth-century composers who made a significant contribution to the development of the viola repertoire, special mention should be made of Max Bruch and his *Eight Pieces* for clarinet, viola, and piano, the *Romance* for viola and orchestra, and the *Concerto in E minor* for clarinet, viola, and orchestra. The canon was further enriched by Max Reger’s solo *Suites*, modeled on Bach’s violin *Sonatas and Partitas*. At the very end of the nineteenth century, in 1897, the solo viola part served as the musical representation of Sancho Panza in Richard Strauss’s symphonic poem *Don Quixote*.

A crucial influence on the development of the viola repertoire in the second half of the nineteenth century, and especially in the twentieth century, was exerted by outstanding performers who began to specialize in the viola, such as Lionel Tertis, William Primrose, and Paul Hindemith (also the composer of numerous works for the instrument, including four viola concertos, six works for viola and piano, and four solo viola pieces). Their exceptional technical and artistic abilities encouraged composers to dedicate viola works to them, while their concert activity promoted the dissemination of the repertoire, contributed to a warmer perception of the viola, and helped to dismantle the stereotype of the instrument as merely “the poorer violin.” The emergence of such eminent performers on the musical scene resulted, among other works, in the creation of the viola concertos by William Walton (1929) and Béla Bartók (1945).

1.5 The Genesis of the Song with *Obbligato* Instrument

According to the definition provided in *The New Grove Dictionary of Music and Musicians*, the term *obbligato* denotes “an adjective or noun referring to an essential instrumental part. The term is often used for a part ranking in importance just below the principal melody and not to be omitted.”⁸⁹ In the context of vocal–instrumental music, *obbligato* referred to the use, within a given aria or song, of an instrument that assumed a particularly significant role as a second, complementary voice, and it found its primary application during the late Baroque period. The term stood in opposition to the designation *ad libitum*, which implied flexibility or optionality in the use of the accompanying instrument.

The origins of the practice of employing an *obbligato* instrument as an equal partner to the vocal part can already be found in the works of Heinrich Schütz, notably in *Benedicam Dominum in omni tempore* (*Symphoniae sacrae*, 1629) for soprano, tenor, bass, basso continuo, and *obbligato* “cornetto, o violino.” In a later period, Johann Sebastian Bach frequently introduced *obbligato* instruments in solo arias from his cantatas, both sacred (e.g., the oboe in the aria *Ermuntre dich* BWV 176) and secular (e.g., the violin in the cantata *Zerreiβet, zersprenget, zertrümmert die Gruft* BWV 205). During the Classical period, this performance device was also employed by Mozart, for example in the opera *Mitridate, re di Ponto* (1770), where the horn functions as the *obbligato* instrument; in *Die Entführung aus dem Serail* (1782), which features flute, oboe, violin, and cello in *obbligato* roles; and in *La clemenza di Tito* (1791), where the *obbligato* parts are assigned to the clarinet and basset horn.

Hans Joachim Moser was the first scholar to draw attention to the phenomenon of the song accompanied by an *obbligato* instrument. He wrote of an unbroken tradition extending from Schubert’s songs through those of Franz Lachner and Louis Spohr to Brahms’s Op. 91 and its continuation in the works of Hausegger, Rössler, and Jenner⁹⁰. The German scholar regarded Schubert as the originator of this genre—a claim that remains open to discussion. Moser was most likely unfamiliar with the songs of Johann Rudolf Zumsteeg (1760–1802), which employ violin (five songs), horn (one song), and flute (one song)⁹¹. From a chronological perspective, therefore, Schubert cannot be considered the creator of the genre of song with an

⁸⁹ David Fuller, “Obbligato,” in *Grove Music Online*, <https://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000020202?rskey=ByOVV3&result=3>; accessed March 7, 2025.

⁹⁰ H. J. Moser, *Das deutsche Lied...*, op. cit., p. 231; quoted in: M. Uvietta, “Die Gesänge op. 91 von Johannes Brahms und die Gattung des Liedes mit obligatem Instrument,” in *Internationaler Brahms-Kongreß Gmunden 1997: Kongreßbericht*, ed. Ingrid Fuchs (Tutzing, 2001), pp. 87–111.

⁹¹ Cf. Günter Maier, *Die Lieder Johann Rudolf Zumsteegs und ihr Verhältnis zu Schubert* (Göppingen: Verlag Kümmerle, 1971).

additional accompanying instrument (beyond the piano). It must be acknowledged, however, that he was the first major composer to adopt this expressive device and to produce works of outstanding artistic merit. Moreover, there is no evidence that Franz Schubert was acquainted with Zumsteeg's aforementioned songs or that he modeled his works upon them.

What became a defining principle in the nineteenth century—namely, that the *Lied* is a composition for voice with piano accompaniment—was not yet firmly established in the eighteenth century. As James Parsons notes, some eighteenth-century song editions still bore the designation “Clavier allein”, which would suggest that the participation of other instruments was permissible in the case of different songs. The scholar further observes that the frontispiece of a collection containing Graun's song *An die Freude* depicts a performance set in an idealized, idyllic landscape, featuring a singer flanked by a bass string instrument executing the lowest melodic line and a flutist providing a soprano line (presumably beneath the vocal line). In addition, Parsons points out that the preface to the first issue of the periodical *Leipzig Wöchentlicher musikalischer Zeitvertreib* (1759) states that, in order to enhance the “pleasure” derived from a song, it may at times be furnished with the accompaniment of “several instruments.” Parsons concludes that “in this way, the eighteenth-century German song anticipates the nineteenth-century tendency—albeit in a limited form—toward the diversification of accompaniments”⁹². The term *obbligato* may appear anachronistic when applied to the Romantic song. Nevertheless, as a designation for an additional instrument that is indispensable to the performance of certain arias and that has been employed for centuries within musical tradition, it also became firmly established within the genre of the *Lied*.

From the perspective of the formation of the song with *obbligato* instrument, the arrangements of *Scottish songs* composed by Joseph Haydn in the 1790s are of particular interest. These works are scored for voice, violin, and a keyboard instrument, whose bass line is provided with figured bass. The individual parts are not independent, as the vocal melodic line is identical to the right-hand melody of the piano or harpsichord. In the Scottish and Irish song arrangements by various composers, the technique of doubling the right-hand keyboard part with the voice became a common practice, as evidenced by numerous collections, such as those by John Abraham Fisher. The use of the violin in the context of songs of Scottish provenance appears to correspond to the popular tradition of improvised fiddling accompaniment. Many similar arrangements were produced throughout the eighteenth and early nineteenth centuries, a phenomenon linked to the growing popularity in Europe of the

⁹² J. Parsons, “The Eighteenth-Century Lied,” in idem, *The Cambridge Companion...*, op. cit., p. 49.

Songs of Ossian and the fascination with the mist-shrouded, myth-laden image of Scotland, whose (often imagined) portrayal both aligned with and helped to shape emerging Romantic ideals.

As previously noted, the composer of the first truly artistically significant songs with *obbligato* instrument—works that transcend the level of mere convention—was Franz Schubert. Both *Der Hirt auf dem Felsen*, with clarinet *obbligato* (to texts by Wilhelm Müller and Helmina von Chézy), and *Auf dem Strom* (to a text by Ludwig Rellstab), with horn *obbligato*, were composed in 1828 with the intention of being performed at the concert of 26 March in the hall of the Österreichischer Musikverein in Vienna—the only monographic concert held during Schubert’s lifetime⁹³. The former features an exceptionally extended purely instrumental introduction, while the clarinet part in the outer sections is characterized by Schubertian melodic fluency and naturalness. The clarinet and the vocal line predominantly engage in an echo-like exchange, and simultaneous contrapuntal treatment of the two voices is largely absent. As Marco Uvietta observes, “the addition of an *obbligato* instrument was presumably a means of endowing the song with a ‘concertante character’ without diminishing its intimate atmosphere.”⁹⁴ In contrast to *Der Hirt auf dem Felsen*, in *Auf dem Strom* the horn more frequently proceeds in parallel motion with the voice, at times in sixths, mutually complementing one another melodically and exchanging motivic material. Here, the interaction is based more on partnership than on dialogic exchange.

In 1838, Louis Spohr composed a cycle of songs with clarinet *obbligato* (Op. 103), describing the collection in the following terms: “this genre, if one approaches the text with complete sincerity, entails great difficulties; yet if the voice is sufficiently beautiful to be able to compete with the clarinet, it produces a captivating effect [...]. Critics will once again have much to object to in this genre, just as they have with my four-hand songs.”⁹⁵ These words suggest that songs with *obbligato* instrument were regarded—perhaps somewhat ambitiously—as a distinct genre rather than as isolated or exceptional cases. Spohr also employed the violin as an *obbligato* instrument in his Op. 154, a set of baritone songs (1856), most likely composing them for his own use as an active performer. In addition to the aforementioned examples, one may also point to songs with clarinet *obbligato* by Mariano Obiols (1809–1888), Johannes Wenceslaus Kalliwoda (1801–1866), and Franz Lachner (1803–1890).

⁹³ M. Uvietta, “Die Gesänge op. 91...,” op. cit., p. 89, footnote 5.

⁹⁴ Ibid., p. 90, Trans. mine.

⁹⁵ Ibid., p. 92, Trans. mine.

Alongside the clarinet, the cello also enjoyed a certain degree of popularity as an *obligato* instrument. The aforementioned Franz Lachner published, in 1832, four songs featuring the cello (or alternatively the horn), while Theodore Lachner, a member of the same musical family, issued two songs for the same scoring in 1866 (Fig. 2).

2

BITTE.

Moderato. *p. mit inniger Empfindung.*

VOCE. *Sey du mein Lieb' ich sterb' allein* *al...*
Kräfte sind erschöpft *der*

CORNO u. D.

CELLO.

PIANO.

dim. *rit.*

tein auf dieser schönen Welt wo rings des Himmels heller Thau auf Blumen doch und Büscheln
reiche Blüten einst entsproßt der Letzte welket, o zög're nicht, gib mir die Lieb' als Lebens-

fällt, tröst, ver... gönne mir an deiner Brust zu weihen
doch kannst du's nicht, und wär' unsens' der treuen

dim.

Figure 2. Theodore Lachner, opening of the song *Bitte* with alternative accompaniment for horn or violoncello.

An analysis of the IMSLP holdings indicates that the number of songs with *obligato* instruments is considerable. However, the resulting list of entries must be approached with caution and critical reservation, since among the works involving, for example, the violin (362 items listed in the IMSLP database) there are 150 songs by Haydn which, as previously noted, cannot be straightforwardly classified as examples of the Romantic song with *obligato* instrument. Moreover, the database includes compositions that do not feature any additional instrument beyond the piano and have nevertheless been erroneously included in the listings, such as *Ave Maria*, Op. 346 by Albert Henry Rosewig.

A common practice in nineteenth-century song publications was the interchangeable use of *obbligato* instruments, a convention that was often explicitly indicated on title pages⁹⁶. For example, in Heinrich Proch's song *Glockentöne*, Op. 21, the vocal line may be accompanied alternatively by cello, violin, or horn, fig. 3). Such examples demonstrate that the practice of substituting instruments accompanying the voice was widespread, provided that the instruments' registers and technical capabilities overlapped. A further reason for offering alternatives to the *obbligato* instrument was the facilitation of sales and the expansion of a publication's reach, functioning as a form of marketing strategy aimed at the middle class and bourgeois amateur musicians. This interchangeability also suggests that composers did not always attach decisive importance to a specific timbral quality associated with a given instrument. In some editions, the accepted practice was not to include the *obbligato* instrument part in the full score, but instead to supply it as a separate part (for example, *Adieu* by Frederick St. John Lacy, published in 1910).

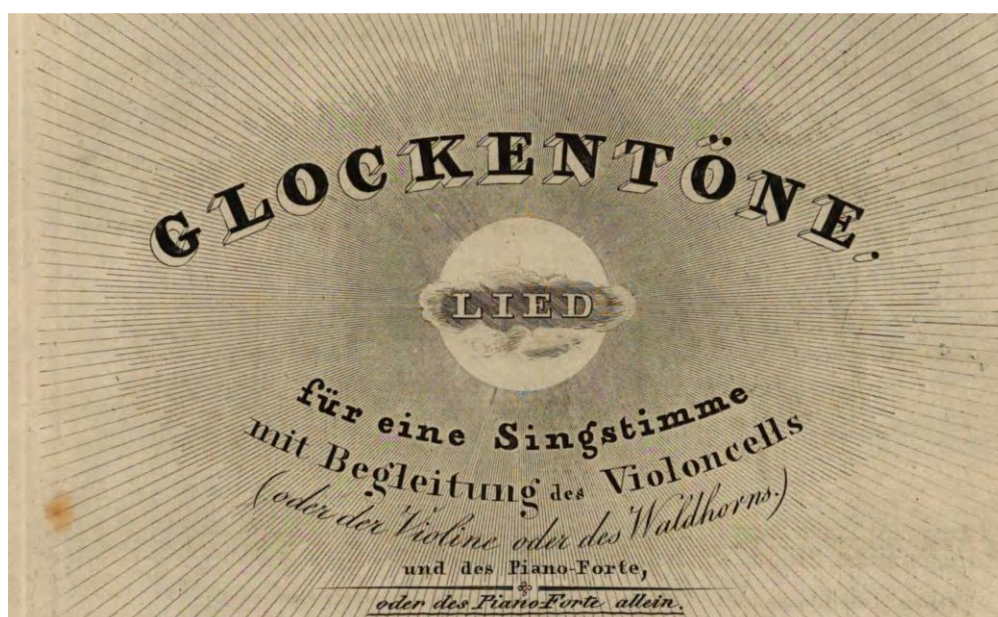


Figure 3. Fragment of the title page of the song *Glockentöne* by Heinrich Proch.
The optional *obbligato* instruments listed are violoncello, violin, and horn.

Evidence of the reception of German songs with *obbligato* instrument can be observed in England, where between 1840 and 1860 the British publisher of German origin, Christian Rudolph Wesel, issued a collection entitled *Concerts de Société*, consisting exclusively of German works with additional instrumental accompaniment by composers such as Spohr,

⁹⁶ For this reason, some songs in the IMSLP catalogue may appear in several subcategories and thus be counted multiple times.

Lachner, Kalliwoda, Ganz, Bärhof, and Kreutzer. Subsequently, in 1876, the publishing house Peters released a collection containing songs with violin *obbligato* by Hauptmann, Reinecke, and Kalliwoda, while in the twentieth century, in 1905, the New York-based publisher G. Schirmer issued a collection entitled *Obbligato Songs*⁹⁷. These publications attest to a certain degree of commercialization of the genre and to its gradual dissemination beyond its original cultural context.

1.6 Musical Characteristics of the Song with *Obbligato* Instrument

A defining feature of mature songs with *obbligato* instruments is the melodic and rhythmic independence of the individual parts, combined with their overall coherence. Among the *obbligato* instruments most frequently employed in the nineteenth century were the violin and the cello, as well as—as demonstrated above—the clarinet and the horn. These instruments are characterized by a warm timbre (the violin particularly in its middle register) and a tone quality closely resembling that of the human voice. An intriguing example of the crossing of boundaries between purely instrumental and vocal genres is *Variations concertantes*, Op. 17 by Alexandre Joseph Artôt, set to a text by Pacini. The work was dedicated to the soprano Laure Cinti-Damoreau, with whom Artôt undertook a concert tour to the United States and Cuba in 1843, becoming one of the first virtuoso violinists to gain public recognition in the New World. In this song-variation, both the vocal and the violin parts are richly embellished with ornaments and virtuoso passagework, rendering the composition a considerable technical challenge and suggesting that it was conceived specifically with the composer himself and Laure Cinti-Damoreau in mind as performers (Fig. 4).

In most cases, the additional instrument realizes more mobile melodic lines, functioning in a sense as an ornamentation of the vocal part. The parts may interact through dialogic exchange, parallel harmonic mixtures in homorhythmic relation, melodic contrast, or—less frequently—counterpoint. The manner in which the *obbligato* part is composed is generally determined by the overall mood of the song as derived from the verbal text. The primary purpose of employing an additional instrument is to expand the palette of timbral coloration and to provide a musical representation of the text. In earlier works, a dialogic relationship between the voice and the instrument predominated, while the role of the piano was largely confined to chordal accompaniment and harmonic support, with only occasional passages featuring a leading melodic line serving as connective material. Although instrumental parts

⁹⁷ M. Uvietta, *Die Gesänge op. 91...*, op. cit., pp. 94-95.

4

me ab-bia fi-ne il mio do-lo-re som-mo.

dolce.

Cie-lo confi-do in te som-mo Ciel confi-do in

te ab-bia fi-ne il mio do-lo-re som-mo.

ff *pp*

Gie-lo con-fi-do in te!

8076

32

In comparison with the vast number of traditional songs accompanied exclusively by the piano, works featuring an *obbligato* instrument constitute a relatively limited corpus. Songs of this type may be situated as a distinctive synthesis of lingering Baroque practice and Romantic vocal lyricism. They should therefore be regarded as a subgenre within the broadly understood category of the *Lied*, or the Romantic song. Among works that do not exceed a moderate level of compositional ambition, there nevertheless exist outstanding compositions that merit continued cultivation and performance.

1.7 *Zwei Gesänge*, Op. 91 by Johannes Brahms as a Generic Archetype of the Song with Viola and Piano Accompaniment

Zwei Gesänge, Op. 91 for voice, viola, and piano belong to the most exceptional works in the output of Johannes Brahms. Among approximately two hundred of his songs, these are the only compositions in which the composer employs an additional instrument alongside the piano. As Marco Uvietta notes, Brahms probably first encountered songs with *obbligato* instrumental accompaniment during his several-month stay in Detmold, where he served as choirmaster and as piano teacher to Princess Friederike⁹⁸. These were the set of six baritone songs with violin accompaniment, Op. 154 by Louis Spohr, which the composer sent to Prince Leopold III of Detmold at the beginning of 1857. In accordance with the musical customs of court life at the time, new works were often performed repeatedly; it may therefore be assumed that they attracted Brahms's attention⁹⁹. Karl Geiringer, in turn, suggests that the *Songs* of Op. 91 may have been inspired by the works of Bach and his arias featuring *obbligato* violin, since the violin and piano parts in Spohr's songs are not overly prominent and function rather as accompaniment and ornamentation. Only occasionally do motivic exchanges or short dialogic passages occur, and the voice clearly enjoys unquestioned primacy—something that markedly distinguishes these works from Brahms's Op. 91, in which the principle of equal participation in shaping the musical narrative prevails.

Brahms began work on *Geistliches Wiegenlied* (later published as No. 2) in 1863, initially intending it as a wedding gift for his friend Joseph Joachim and Joachim's wife, Amalie Schneeweiss. He later abandoned this plan and sent the piece to the couple a year later on the occasion of the baptism of their son, who—symbolically reflecting Joachim's friendship with Brahms—was given the name Johannes. Probably in 1884, Brahms revised *Geistliches*

⁹⁸ Brahms held this position from 1857 to 1859 for three months each autumn.

⁹⁹ M. Uvietta, *Die Gesänge op. 91...*, op. cit., pp. 97-98.

Wiegenlied and also composed *Gestillte Sehnsucht*, which was meant as a conciliatory gift for the Joachim marriage, then undergoing a period of crisis. Unfortunately, Brahms's good intentions did not halt the deepening impasse in the marriage, which ultimately ended in divorce¹⁰⁰. The first public performance of the songs took place on 30 January 1885 in Krefeld, with Auguste Hohenschild as the singer, Alwin von Beckerath as the violist, and the composer himself at the piano. In addition to this premiere, the works were also performed at private musical gatherings, as mentioned by Theodor Billroth—Brahms's friend and a gifted amateur violist—in a letter to Hanslick dated 22 January 1885¹⁰¹. The songs were published in 1884 by the firm of Simrock.

In the first song, *Gestillte Sehnsucht*, the composer set three of the four stanzas (omitting the third) of Friedrich Rückert's poem¹⁰², while in the second—*Geistliches Wiegenlied*—he turned to a text by Lope de Vega in Emanuel Geibel's German translation, taken from the collection *Spanisches Liederbuch* (Berlin, 1852). Rückert's text may be interpreted as a kind of lullaby, evoking the calming image of a mother. Particularly striking is the motif of nature rocking and, as it were, preparing the lyrical subject for sleep. Brahms's choice of a text with such poetic imagery testifies to the composer's deep attachment to nature¹⁰³. In the second song, this image is presented in a more realistic manner, as Mary asks the angels to watch over Jesus. Thus, both compositions are united by the shared motifs of motherhood and the act of lulling to sleep.

Both works are cast in a three-part ABA form and display a highly polyphonic texture, marked by considerable independence—above all between the viola and the vocal part. *Gestillte Sehnsucht* opens with a twelve-measure instrumental introduction in which the viola is presented in its lower register (on the C string). Through a gradual *crescendo* and an ascending melodic line, it reaches its first climax (forte in m. 8), after which the line subsides, preparing the entrance of the voice. Already in these opening measures, Brahms's soloistic treatment of the viola is clearly evident: the part is conceived in an exceptionally vocal and *dolce* manner, as indicated by the marking *Adagio espressivo*. The high degree of independence accorded to the viola is further emphasized by Brahms through characteristic metric-rhythmic

¹⁰⁰ Peter Jost, "Lieder und Gesänge" in *Brahms Handbuch*, ed. Wolfgang Sandberger (Stuttgart–Kassel: Metzler-Bärenreiter, 2009), p. 248.

¹⁰¹ Otto Gottlieb-Billroth (ed.), *Billroth und Brahms im Briefwechsel*, (Urban & Schwarzenberg, Berlin 1935), p. 364; cited in: M. Uvietta, *Die Gesänge Op. 91...*, op. cit., p. 92.

¹⁰² The poem was written between 1807 and 1810 and published in 1816.

¹⁰³ It is worth mentioning here the impression that the mountain landscapes of southern Austria made on Brahms and the influence of nature on the mood of the *Symphony No. 2 in D major*.

displacements, which suggest a shift toward a triple pulse while in fact remaining within the framework of a 2/4 meter (Fig. 5).



Figure 5. Johannes Brahms, *Gestillte Sehnsucht*, mm. 8–11; an apparent shift in meter from duple to triple pulse, characteristic of Brahms’s musical language.

The principal melodic idea of section A appears three times: twice in the viola part (mm. 1–13; mm. 14–26), and for the final time as part of the theme in the vocal line (mm. 27–32). At this point, the viola assumes an accompanying role, enveloping the vocal theme with figurations and thereby taking over the function previously fulfilled by the piano, which from this moment onward operates with a more sparsely textured chordal accompaniment. In mm. 40–41 the musical narrative subsides and becomes calmer, followed by a general pause that heightens the contrast between the preceding section and the one that follows. The middle section brings increased animation and dramatic tension, as well as a modulation from D major to D minor. The introduction of triplet motion in the viola on broken chords, together with the appearance of a polyphonic two-voice texture in mm. 46–47, intensifies the sense of unrest. The climax occurs in mm. 48–49, where descending thirty-second-note figures in the piano are set against contrasting divergent passagework in the viola. Here Brahms closely follows the poetic text, which speaks of desires stirred in the heart and of longing that moves the breast. Brahms employs an intriguing architectural device by introducing an apparent recapitulation in the upbeat to m. 55; this, however, consists only of a fragment of the main melody, and the entire passage breaks off on the leading tone C#, left exposed in the solitary viola. After a second general pause, the true recapitulation returns in D major (m. 68), this time with the vocal part entering from the beginning of the theme. The lyrical subject symbolically reconciles itself with inevitable death and waits for the moment when “the winds and birds will lull its longing and its life to sleep in whispers,” a notion reflected in the music’s fading character. This is realized through the descending melodic line in the viola from m. 92 onward, leading to the final three measures filled with chords. The death evoked in the final lines may be expressed musically by the A⁹ chord (Fig. 6).



Figure 6. Johannes Brahms, *Gestillte Sehnsucht*, mm. 93–98; the dissonant chord A^{9>} as a possible musical representation of death depicted in the text.

The exceptionally serene character of *Geistliches Wiegenlied* is closely connected with the choice of tempo (*Andante con moto*), the lullaby-like 6/8 meter, and the predominance of trochaic rhythm. The song conveys an almost quasi-folk character, which is linked to Brahms's use of the old melody of the fourteenth-century carol *Josef, lieber Josef mein*. Brahms deliberately employed this melody as a gesture of friendship toward Joseph Joachim. It is introduced at the very beginning in the solo viola part, to which the piano responds in m. 2. The instrumental introduction establishes an atmosphere of calm and bliss through its delicate, transparent texture, the dynamic marking *p espressivo*, and serves to prepare the entrance of the voice. The first two measures of the vocal line are based on a succession of intervals derived directly from the carol melody (Fig. 7).



Figure 7.

- a) Opening of the song *Josef, lieber Josef mein*;
 - b) Johannes Brahms, *Geistliches Wiegenlied*, mm. 1–3; viola part;
 - c) Johannes Brahms, *Geistliches Wiegenlied*, mm. 12–16; vocal line;
- both parts of the song are based on the melodic contour of the carol *Josef, lieber Josef mein*.

It is significant that the quoted melody, as the principal formal-generating element, is placed in an unmodified form precisely in the viola part. This confirms that Brahms treated the instrument not as an accompanying voice, but rather as a dominant part—a kind of *cantus firmus* of the entire song—recurring, if not in its entirety then in fragments, throughout the melodic structure.

The pastoral atmosphere is disrupted in m. 40 with the introduction of the key of A minor, followed by a series of interpolations and modulations, together with a composer-indicated crescendo extending over nearly seven measures (mm. 44–50). This leads to the first major climax and, at the same time, to the return of the main melody *Josef, lieber* in a higher register. The middle section, set in F minor and in 3/4 meter, begins in m. 74 and assumes a more dramatic tone. This is underscored by the use of triplets set against duplets—a device particularly characteristic of Brahms’s idiom (Fig. 8). The contrasted, more vigorous character corresponds to the text’s depiction of a storm raging over Bethlehem.

The recapitulation occurs in m. 95, this time with a slightly modified version of the melody *Josef, lieber Josef mein* placed in the piano part. The song concludes with an instrumental epilogue that is almost a literal reprise of the opening, functioning as a kind of calming postscript.

The image shows a musical score for Johannes Brahms' *Geistliches Wiegenlied*, measures 74–77. It consists of three staves: a vocal line at the top, a viola line in the middle, and a piano line at the bottom. The vocal line has the lyrics "Der Him - mels.kna - be dul - det Be - schwer - de;". The viola line features a melodic line with a red box highlighting a section of parallel motion. The piano line features a bass line with triplets. The tempo/mood is marked "p asprezza" and "p legato".

Figure 8. Johannes Brahms, *Geistliches Wiegenlied*, mm. 74–77; parallel motion of duple (viola) and triple (piano) rhythms, intensifying the texture for dramatic effect.

As Marco Uvietta notes, “a distinctive feature of the *Gesänge* op. 91 is that the greater melodic role is initially assigned to the viola rather than to the vocal part, as if the singing gradually gained expressive clarity and assumed the role of the instrument. This procedure has no earlier counterparts in the history of the song with *obbligato* instrument. A particular characteristic of the *Gesänge* op. 91 is that melodic interest is concentrated—at least at the beginning—more on the viola than on the vocal part, as if the voice only gradually acquired conciseness, taking over the place of the instrument; this device has no precursors in the history

of the song with *obligato* instrument.”¹⁰⁴. In *Geistliches Wiegenlied*, the pre-compositional material is decidedly more often entrusted to the viola; consequently, one may gain the impression that it is precisely this instrument that assumes the leading role in the course of the musical narrative.

The exceptional nature of Brahms's Op. 91 from the perspective of the development of the genre of the song with *obligato* instrument lies in the fact that the viola accompanying the voice does not serve a merely accompanimental function. Moreover, one may go further and propose the thesis that it is the viola part upon which the shaping of the song's atmosphere is based, and that its narrative role is crucial. This is evidenced by the fact that each of the songs begins with an extensive solo passage for the viola with piano accompaniment, which anticipates the overall character and mood of the work. From an aural perspective, one may gain the impression that it is the melodic line of the viola that possesses a more distinctive contour and, through its greater mobility, dominates over the vocal line. Whereas in *Gestillte Sehnsucht* the main melody is transferred to the vocal part in one of its subsequent statements (m. 27), in *Geistliches Wiegenlied* it does not appear in the vocal part even once. The viola part is often constructed from broad, arching phrases, particularly in passages without the participation of the voice. When a change of function occurs and the viola assumes an accompanimental and harmonic role, Brahms employs broken figurations and arpeggiated passages that correspond closely with the piano part (Fig. 9).



Figure 9. Johannes Brahms, *Gestillte Sehnsucht*, mm. 31–34; passages in the viola part serving a harmonic-accompanimental function.

Mastery in handling motivic work is evident, among other things, in the correspondence that occurs between the piano and the viola, when in mm. 5–6 the eighth-note motive in the right hand anticipates the quasi-sighing motives in the viola part in mm. 21–23.

¹⁰⁴ M. Uvietta, *Die Gesänge op. 91...*, op. cit., p. 100.

Zwei Gesänge op. 91 by Brahms, in terms of the mutual relationships between the individual voices and their artistic expression, go far beyond previous achievements in the field of the song with *obbligato* instrument. In these works Brahms constructed a kind of balance between vocal lyricism and instrumental chamber music, at the same time rising above the level of bourgeois entertainment forms and the immediate performative needs of domestic music-making. Marco Uvietta aptly summarizes his analysis of the songs by writing:

Opus 91 may be regarded as a point of intersection of multiple developmental currents—a result of the interaction of forces operating on different levels. On the historical plane, it constitutes a link leading toward the song with *obbligato* instrument—admittedly still tentative and fragmentary, yet by no means insignificant. On the technical plane, it demonstrates the development of the song duet, which prompted Brahms to transcend the boundaries of the genre itself. On the social plane, it refers to the practice of domestic music-making, rooted in the tradition of religious household music [as evidenced by the use of the song *Josef, lieber Josef mein*; author's note]. Finally, on the aesthetic plane, it expresses an aspiration toward chamber music subordinated to the idea of the sublime—music which, at least on the conceptual level, no longer compromises with bourgeois forms of entertainment, but instead follows exclusively its own artistic laws¹⁰⁵.

Songs featuring the viola, composed by a composer of established position and renown in Europe, gradually paved their way and had to gain popularity—if only through the influence of Joseph Joachim, an outstanding violinist who was widely respected in the major musical centers of Europe.

¹⁰⁵ Ibid., p. 107, trans. mine.

2. Analysis and Interpretation of Selected Songs for Voice, Viola, and Piano

In the following chapter, eighteen songs for voice with viola and piano accompaniment composed between 1893 and 1927 will be subjected to a stylistic-critical analysis. The works will be discussed in chronological order as follows:

1. a selection of five songs by Charles Martin Loeffler (composed between 1893 and 1894);
2. *Three Songs* by Frank Bridge (composed between 1903 and 1907);
3. *Drei Lieder* by Adolf Busch (composed between 1911 and 1918);
4. *Durch Einsamkeiten* by Joseph Marx (composed in 1916);
5. *Trois Caprices* by Ludomir Michał Rogowski (composed between 1921 and 1922);
6. *Drei Gesänge nach mittelhochdeutschen Dichtungen* by Siegmund von Hausegger (composed between 1923 and 1927).

Individual songs or song cycles will be discussed according to the following scheme:

- a) the context of the composer's song output and, where applicable, viola-related works;
- b) a historical outline of the genesis of the work or cycle;
- c) an analysis of the poetic text;
- d) an analysis of the musical layer, taking into account formal, melodic-harmonic aspects, the relationships between the voices, and an attempt to capture the overall musical poetics.

The analyses adopt the perspective of a violist-performer; therefore, many passages will be presented through the prism of the viola's function, understood as a form of "added value" within the traditional genre of vocal lyricism. Owing to the extensive scope of the material, the song cycles are discussed in a synthetic manner.

2.1 The *Songs* of Charles Martin Loeffler

Charles Martin Loeffler may be regarded as a cosmopolitan figure. Born—most likely—in Mulhouse in Alsace, the composer received his early musical training in Berlin, where he studied the violin between 1874 and 1877, among others with Joseph Joachim, and subsequently in Paris in the class of Lambert Massart. In 1881 he settled permanently in the United States, where he began his violin career, becoming the first concertmaster of the Boston Symphony Orchestra in 1884. Two distinct periods may be identified in his artistic life: the first, extending until 1903, during which he divided his time between concert activity and

composition; and the second, after 1903, when he devoted himself exclusively to composition¹⁰⁶.

As noted by Andrzej Sitarz, “Loeffler’s compositions reveal connections with French music through the continuation of Impressionist aesthetics, subdued expression, and clarity of form.”¹⁰⁷ From the perspective of compositional technique and style, his musical language may be described as eclectic, not representing any single compositional school. In terms of form, genre, and instrumentation, he relied on a “German foundation,” yet it was French composers who exerted the strongest influence on his artistic development¹⁰⁸. His music is characterized by rhythmic–melodic fluidity, refined orchestration, and a heightened sensitivity to harmony.

The song genre occupies an important place in the oeuvre of Charles Martin Loeffler. Among approximately fifty works for voice and piano, the majority were published as individual pieces; however, Loeffler also composed song cycles, such as *Four Poems*, op. 15, and *Five Irish Fantasies*, which are also known in versions for voice and orchestra, thereby revealing the composer’s predilection for explorations of timbre and sonority. On several occasions, he employed *obbligato* instruments. In addition to the works discussed below, these include *Quatre Poèmes*, op. 5, with viola (1904), as well as two songs with violin (*À une femme*, ca. 1908; *Boléro triste*, ca. 1904). Loeffler was regarded as an erudite figure, a person of broad intellectual horizons and deep familiarity with literature. As sources for his songs, he showed a particular fondness for the refined poetry of French Symbolists—Paul Verlaine, Charles Baudelaire, and Gustave Kahn—as well as for the poems of William Butler Yeats, whose texts he set on.

Like many accomplished violinists of his time, Loeffler was also proficient on the viola, making use of this skill primarily in chamber music settings. As Loeffler recalled to his friend Carl Engel, while still studying violin in Joseph Joachim’s class he was frequently engaged to perform the second viola part in his teacher’s ensembles, an experience through which he became familiar with the specific characteristics of the instrument¹⁰⁹. After assuming the position of concertmaster of the Boston Symphony Orchestra, he likewise continued to pursue

¹⁰⁶ E. Knight, *Charles Martin Loeffler...*, op. cit., pp. 1-45

¹⁰⁷ Andrzej Sitarz, “Loeffler, Charles Martin,” in *Encyklopedia Muzyczna PWM. Część Biograficzna*, vol. K–LŁ, ed. Elżbieta Dziębowska (Kraków: PWM, 1997), p. 403

¹⁰⁸ E. Knight, *Loeffler, Charles Martin*, op. cit.

¹⁰⁹ C. Engel, *Charles...*, op. cit., pp. 311-330.

activity as a violist in various chamber formations¹¹⁰. Nevertheless, his output includes no solo works for the viola; the instrument was employed above all in chamber compositions¹¹¹.

Of Loeffler's nine songs for voice, viola, and piano, four are included in the collection *Quatre Poèmes*, op. 5, while the remaining works—constituting the subject of the present study—are independent pieces that were not published during the composer's lifetime. They were most likely composed in the final decade of the nineteenth century for the composer's own use, as he was a frequent guest in the salons of Boston's social elite. Only in the case of *Harmonie du soir* is a first public performance documented, which took place on 30 November 1897 at Steinert Hall in Boston (Table 1). According to the recollections of the singer Clara Rogers, songs with viola and piano accompaniment were also performed in her home, although no information has survived concerning either the precise dates or the specific titles of the works performed¹¹². It may be assumed that *Réverie en sourdine*, *La lune blanche*, and *Le Rossignol* were heard at Fenway Court—the residence of Isabella Stewart Gardner, a friend of the composer and a prominent Boston patron of the arts. It was from her that Loeffler borrowed a volume of Verlaine's poetry in 1893, which became the source of inspiration for these works¹¹³.

From a formal perspective, most of the poems exhibit a strophic structure. *En sourdine* consists of five stanzas of four lines each, while *La chanson des Ingénues* comprises eight quatrains. *Harmonie du soir* is made up of four quatrains, cast in the traditional Malay poetic form known as the pantun. Particularly noteworthy is *La lune blanche*, which is constructed of three five-line stanzas separated by a variable refrain. *Le Rossignol* presents a contrasting case: unlike classical strophic poems¹¹⁴ stained poetic monologue.

One of the principal elements shaping the unmistakable charm and allure of Loeffler's songs is his choice of Symbolist texts. Anna Drzewicka has described Verlaine's *Le Rossignol* as a "pre-Symbolist inner landscape, in which the reality of the soul and that of the external world become inseparable."¹¹⁵ This characterization may aptly be extended to the remaining poems employed by the composer. Both Verlaine and Baudelaire create atmospheres that are

¹¹⁰ E. Knight, *Chamber Music...*, op. cit., p. 10.

¹¹¹ Loeffler composed several chamber works for strings, including: *String Quartet* (1889), *String Quintet* (1894), *String Sextet* (1885; revised version – 1892), *La passeur d'eau* for string sextet (1900), and *Music for Four Stringed Instruments* for string quartet (1917). Among the most popular works involving the viola are the two *Rhapsodies* for oboe, viola, and piano (1901), which are adaptations of earlier *Rhapsodies* for voice, clarinet, viola, and piano.

¹¹² Charles Martin Loeffler, *Selected Songs with chamber accompaniment*, ed. E. Knight, (A-R Edition, Madison: 1988), p. XI, footnote 17.

¹¹³ E. Knight, *Charles Martin Loeffler...*, op. cit., p. 68; cf. Ch. M. Loeffler, *Selected Songs...*, op. cit., p. ix.

¹¹⁴ Iłona Iwańska, *Teoria, ekspresja, semantyka: Studia nad pieśnią czasu modernizmu* (Kraków: Akademia Muzyczna w Krakowie, 2020), p. 142.

¹¹⁵ Anna Drzewicka, "Wstęp," in *Paul Verlaine, Wybór Poezji*, ed. Anna Drzewicka (Wrocław: Zakład Narodowy im. Ossolińskich, 1980), p. XLIII.

unreal, dreamlike, and situated on the threshold between waking and sleep. They also engage with the topos of love, portraying it as a state of longing, melancholy, or even disorientation, symbolized by lyrical situations enveloped in shadow and darkness. In three poems by Verlaine (*Le Rossignol*, *En sourdine*, *La lune blanche*) and in Baudelaire's *Harmonie du soir*, one can identify shared leitmotifs and key words that shape the mood of the lyrical scenes. Each of the four poems depicts a moment of night or late evening. *Le Rossignol* presents a melancholic night filled with "great silence," while *La lune blanche* evokes the full moon, described as the "white moon." In turn, *En sourdine* and *Harmonie du soir* portray evening scenery—a "quiet twilight" and sunset, when "the sun is dying in its own congealed blood."¹¹⁶ The aura of mystery is further enhanced by the forest landscape. Trees, some mentioned by name, fulfill symbolic functions and contribute to the atmosphere. In *Le Rossignol*, the alder serves as a metaphor for the lyrical subject's heart, in whose branches the nightingale sings—the bird of "First Love." By contrast, the "half-drooping pines and firs" in *En sourdine* and the "weeping willow" in *La lune blanche* create an oneiric mood, imbued with melancholy and somnolent reverie, constituting a process of the psychologization of the landscape. Verlaine thus effects its derealization, likening night to the state of the lyrical subject's soul, which intensifies the sense of disorientation and ambiguity.

	<i>Harmonie du soir</i>	<i>La lune blanche</i>	<i>La chanson des Ingénues</i>	<i>Rêverie en sourdine</i>	<i>Le Rossignol</i>
Years of composition	c. 1894	c. 1893	c. 1893	c. 1893	1893
Text author	Charles Baudelaire	Paul Verlaine			
Edition	A-R Edition, Madison 1988				
Dedication	None	None	None	None	À Mme. George Henschel
Premiere date	November 30, 1897, Steinert Hall, Boston; performers: Lena Little (voice), Charles Martin Loeffler (viola), Emil Paur (piano)	Unknown	Unknown	Unknown	Unknown

Table 1. Basic factual information on the analyzed songs by Charles Martin Loeffler.

¹¹⁶ Translation by Bronisława Ostrowska, see: *Harmonia wieczoru* [in:] *Liryka francuska. Serya pierwsza*, trans. idem, (Warsaw: Jakub Morkowicz Publishing House, 1911), p. 36.

The only work that departs from the nocturnal and dreamlike poetics is Verlaine's *La chanson des Ingénues*. In this poem, the poet depicts the play of anonymous girls—imaginary figures living in little-read novels. The prevailing tone is one of naïve playfulness, simplicity, and unpretentiousness: the girls catch butterflies in the meadow and indulge in “azure dreams.” Their innocence and virginity are symbolized by white dresses and shepherds’ hats that “protect their freshness.” They do not yield to the flirtatious glances of “Richelieu, Caussade, and the knight Faublas,” although, despite their naïveté, they sense in their hearts that these figures will one day become their imagined lovers.

With regard to Symbolist poetry, it is worth emphasizing its musical character, regarded as one of the most distinctive features of the French representatives of this movement. When Verlaine proclaimed in his *Art poétique*, “Music above all else!”, he referred to a synesthetic conception of poetry, in which the semantic content of the poem is fused with its phonic qualities and melodic contour, as well as with scent and visual impressions. The poems employed by Loeffler abound in musical and sound-related imagery. In *En sourdine* and—nomen omen—in *Le Rossignol*, the motif of the nightingale’s song appears as a symbol of love, but also of parting, while in *La lune blanche* the rustling forest “plays longingly.”

From a formal perspective, Loeffler’s songs represent several structural types: through-composed (*Harmonie du soir*, *Le Rossignol*); strophic form employing the technique of the octave canon (A a A’ a’; *La chanson des Ingénues*); ternary form A–B–A’ (*La lune blanche*); and a variational form A–A’–a” (*Rêverie en sourdine*; cf. Table 2). The musical structure is generally determined by the strophic organization of the poetic text, with individual stanzas separated by instrumental ritornellos. Given that the variational technique in *Rêverie en sourdine* pertains primarily to the melodic aspect, and that *La lune blanche* is cast in a very brief, miniature form, the remaining three songs will be subjected to a more detailed formal analysis.

La chanson des Ingénues employs a canonic technique with two principal statements (A and A’), separated by shorter sections of related musical material (a and a’). Strict imitation occurs between the voice and the viola; the piano introduces the theme as the leading voice only once, which underscores its essentially accompanying function (from m. 30). In sections A and A’, the mezzo-soprano functions as the *dux*, with the viola as comes. In the shorter passages, this disposition is reversed: the viola assumes the role of *dux*, while the voice provides the imitation.

	<i>Harmonie du soir</i>		<i>La lune blanche</i>		<i>Rêverie en sourdine</i>		<i>Le Rossignol</i>		<i>La chanson des Ingénues</i>	
Number of lines/stanzas	4 stanzas (each with 4 lines)		3 stanzas (each with 5 lines) separated by a one-line refrain		5 stanzas (each with 4 lines)		Stichic poem (20 lines)		8 stanzas (each with 4 lines)	
Number of measures	182		67		59		90		87	
Key signature	G major		E major		G minor / Dorian mode		C major / A minor		G major	
Form	1-39	A (stanza I)	1-20	A (stanza I + Refrain)	1-11	A (stanza I)	1-32	A (lines 1- 10)	1-30	A: (stanzas I-III) Order of the canonic entry: voice – viola
	40-82	B (stanza II)					33-46	B (lines 11-12)		
					47-61	C (lines 13-14)				
	82-120	C (stanza III)	21- 40	B (stanza II + Refrain)	12-15 16-22	b (stanza II) + Instrumental interlude	62-66	Instrumental interlude (<i>molto più tranquillo</i>)	31-41	a' (stanza IV)
							121-144	D (stanza IV; Motivic elements of A)	41-56	A' (stanza III + Refrain)
	32-35 36-40	b' (stanza IV) + Instrumental interlude								
	144-182	Instrumental coda	56-67	Instrumental coda	41-49 50-67	A'' (stanza V) + Instrumental coda				
	Tempo	No indication		<i>Allegro</i>		<i>Un poco andante</i>		<i>Allegro vivo</i>		<i>Allegretto comodo</i>
Meter	6/8		2/4		4/8		6/8		3/4	
Duration	4'40''		1'30''		5'		4'30		2'40''	
Vocal tessitura	$des^1 - g^2$		$h - e^2$		$c^1 - es^2$		$h - g^2$		$d^1 - e^2$	

Table 2. The *Songs* of Charles Martin Loeffler. A synthetic overview.

The song *Harmonie du soir* is conceived in a through-composed manner: each stanza is provided with its own musical material which, despite its individuality, is grounded in a dance-like, triple, trochaic rhythm. Throughout the work, certain melodic analogies emerge; these result not from an a priori formal scheme, but rather from the composer's sonic depiction of specific words. For example, the phrase “Valse mélancolique” occurring in the fourth line of the first stanza and in the third line of the second stanza, assumes a distinctly waltz-like character, shaped in particular by the piano accompaniment (Fig. 10):

Figure 10. Charles Martin Loeffler, *Harmonie du soir*, a) mm. 26–30 and b) 60–63; waltz style woven into the musical narrative on the words “Valse mélancolique.”

The relationship between the poem and the musical material is most complex in *Le Rossignol*, owing to its stichic structure. The composer adapts the musical form and the selection of musical means to the meaning and expressive content of the verbal layer: the “clamor” of the flock of birds is rendered in a more vivid, dance-like manner, whereas the description of the “Bird of First Love,” the titular Nightingale, causes the music to become texturally more rarefied, acquiring a quality of delicate sensitivity and intimacy. This effect is further enhanced by the transfer of the piano accompaniment into a higher register and by the use of bright harmonics in the viola part.

From a harmonic-tonal perspective, the songs are grounded in major-minor tonality, albeit with certain predilections for localized modality. The use of the Dorian mode in *Réverie en sourdine*, with its characteristic lowered seventh scale degree, suggests an archaizing tendency or a form of folk stylization, which may be directly related to the song's subtitle: *un peu à la manière hongroise* (“somewhat in the Hungarian manner”). In the opening measures of *Harmonie du soir*, Loeffler employs the hexachord c–d–e–f $\sharp$ –g–a and parallel fifths in the viola (d–a, a–e), evoking associations with the blurred coloristic patches characteristic of

French Impressionism. By contrast, in the transition (mm. 72–75), the whole-tone scale is introduced as a rupture in the prevailing diatonicism. This passage simultaneously constitutes a climax occurring immediately after the words introducing semantic darkness (“Le ciel est triste” — “the sky is sad”) and following a quotation of the *Dies irae* sequence, which in itself represents a noteworthy compositional gesture. A particularly intriguing disruption of harmonic simplicity appears in *La lune blanche* in mm. 49–52, where the composer introduces a diminished seventh chord (D $\sharp$ → D), blurring dominant–tonic tension and ultimately leading to a fermata on an E7 chord (m. 52; Fig. 11).

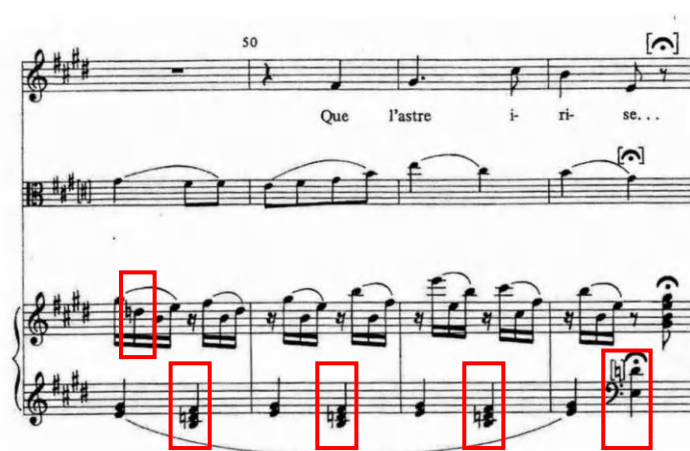


Figure 11. Charles Martin Loeffler, *La lune blanche*, mm. 49–52; lowered seventh degree in E major (D $\sharp$ → D) as a reduction of dominant–tonic tension and a suspension of the narrative.

It may be observed that the greatest number of dominant–tonic (D–T) progressions occurs in *La lune blanche* and *La chanson des Ingénues*, that is, in the songs characterized by a bright, affirmative expression and closer in spirit to the ephemeral song. In the remaining works, Loeffler frequently employs mediant relationships (both upper and lower), which, according to Cohn, are “capable of evoking that which is strange, magical, and inscrutable.”¹¹⁷ An example may be found in *Le Rossignol*, where the progressions C major → E major (mm. 26–27) and C major → A major (mm. 35–36) are employed. This type of mediant relationship, which Cohn associates with the sphere of mystery, may thus be understood as a musical representation of the ambiguity inherent in the world of Symbolist poetry.

Harmony also assumes a quasi-synesthetic function in these songs. The “ethereality” of floral scents and their “incense-like longing”¹¹⁸ becomes apparent in the harmonic language at

¹¹⁷ Richard Cohn, *Audacious Euphony: Chromatic Harmony and the Triad's Second Nature* (New York: Oxford University Press, 2012), p. x; quoted in I. Iwańska, *Tonalność...*, op. cit., p. 116.

¹¹⁸ This study uses the translation by Bronisława Ostrowska; cf. *Harmonie du soir*, in *Liryka...*, op. cit., p. 36.

the beginning of *Harmonie du soir* (mm. 1–25), through the use of sixth and seventh chords and their connections in relations of seconds or thirds. Moreover, the fluid transitions between major and minor modes cause the harmony to lose clear functional gravitation, thereby conveying a melancholic atmosphere. This, however, remains an exceptional procedure. In summary, Loeffler's works exhibit a relatively "lean" harmonic language, grounded in functional chordal relationships and predominantly short-range dominant inflections, complemented by occasional mediant connections.

The value of these songs lies above all in Loeffler's melodic invention—its unpretentious simplicity, yet one not devoid of grace. It is necessary to distinguish the manner in which melody is handled in the individual voices. The mezzo-soprano part is characterized by fluidity, long and continuous phrases (with an absence of pauses between successive textual segments), cantabile writing, and a dominant role in shaping the musical narrative. Although the individual songs reveal certain unique qualities, their shared melodic features include an undulating contour, an avoidance of wide intervallic leaps, predominantly syllabic text setting, and a generally periodic, symmetrical construction. This aforementioned melodic simplicity is most clearly exemplified by the mezzo-soprano line in *La chanson des Ingénues*. The melody employed there and subjected to canonic treatment recalls in its contour the well-known canonical song *Frère Jacques*. The melodic charm and grace of *La chanson des Ingénues* relate directly to the titular "naïveté" and childlike quality of Verlaine's girls. In a similar vein—closer to café or street song than to the "serious art song"—is the principal melody of *La lune blanche*, set against a backdrop of shimmering sixteenth-note figurations in the viola part. The particular "banality" of the melodic material in both songs constitutes their strength and represents a deliberate compositional strategy, suggesting lightness and concision (Fig. 12).

An intriguing type of melodic writing is presented in *Rêverie en sourdine*, which may be described as "processional" in character. Its darker coloration and solemn mood are achieved through the lower tessitura of the voice, closed two-measure phrases, dotted rhythms, and above all through the calm tempo (*un poco andante*) and the pulsating chordal accompaniment in the piano part.



Figure 12. Charles Martin Loeffler, *La chanson des Ingénues*, mm. 5–12; the song’s melody is characterized by simplicity, periodic structure, and a wave-like contour.

The characterization of the melodic writing in these songs should be supplemented by remarks on Loeffler’s conscious use of melodic quotation. In *Harmonie du soir*, the composer employs quotations from the plainchant sequence *Dies irae* on three occasions (mm. 68–70, 101–103, 167–169). These quotations correspond to a change in the poem’s atmosphere at the point where the words “Le ciel est triste et beau comme un grand reposoir” (“The sky is sad and beautiful like a great altar”) appear, referring to the sorrow of the sky (Fig. 13). From an aural perspective, the quotations are almost unrecognizable, owing to their organic integration into the musical narrative. For this very reason, the composer himself “hints” at the use of the sequence to the performers by indicating it in the score.



Figure 13. Charles Martin Loeffler, *Harmonie du soir*, mm. 66–70; use of a *Dies irae* sequence fragment on the words depicting “the sorrow of the heavens.”

A paraphrased version of the *Dies irae* in a major key and cast in a dotted rhythm is also employed in *La chanson des Ingénues*. This procedure may be interpreted as a sardonic portrayal of the fate awaiting the titular naïve girls, who are destined to become the lovers of libertines (Fig. 14). This reading aligns perfectly with the indication placed at the beginning of the piece—*aimablement hypocritique* (“amiably hypocritical”).

With regard to the disposition of the voices, the vocal line and the viola assume an equal, form-shaping function, whereas the piano part is largely reduced to providing a harmonic foundation, with only occasional passages that complement or enter into dialogue with the other partners. Using terminology borrowed from linguistics, the piano may be said to fulfill a narrative or descriptive role, as it establishes the prevailing mood of a given song and only rarely participates directly in the musical action. That action unfolds primarily between the voice and the viola. The piano accompaniment in *Rêverie en sourdine* and *La lune blanche* may be described as “chordal,” whereas in *Harmonie du soir* and *Le Rossignol* a figurative, passage-like (nocturne-like) accompaniment predominates. Arpeggiated chords in the form of eighth-note figurations also characterize *La chanson des Ingénues*; here, however, the figuration is far more tightly integrated and fused with the thematic material of the canon.



Figure 14. Charles Martin Loeffler, *La chanson des Ingénues*, mm. 78–81; parody of the *Dies irae* sequence in the piano part as a representation of “musical sarcasm.”

The viola fulfills a variety of functions in Loeffler’s songs and never assumes a secondary role. Even the accompanying cascades of sixteenth notes in *La lune blanche*, although clearly non-thematic, serve as a kind of “sonic envelope,” constituting a sound-based representation of the silvery moon. This effect is further reinforced by the bright E-major tonality, which resonates particularly clearly on string instruments (Fig. 15).



Figure 15. Charles Martin Loeffler, *La lune blanche*, mm. 11–15; depiction of the moonlight mood through the accompanying viola part.

The principle of dialogue and correspondence between the voice and the viola is most clearly manifested in *Le Rossignol* and *Harmonie du soir*. The parts are generally led independently in melodic and rhythmic terms, while homorhythmic mixtures in thirds or sixths occur only sporadically (e.g., *Le Rossignol*, mm. 67–70). The viola frequently “completes” short motifs accompanying the mezzo-soprano (e.g., *Le Rossignol*, mm. 9–15; *Harmonie du soir*, mm. 12–15) and enters into dialogue with it (*Le Rossignol*, mm. 21–25, 45–50). It seems that even without the participation of the voice, these works could function as instrumental miniatures, owing to the distinctive melodic contour of the viola part.

From the perspective of the treatment of the viola, *Rêverie en sourdine* occupies a special position. Owing to the considerable degree of rhythmic complexity, the absence of rests in the course of the part, and its quasi-variational or improvisatory character, the work may without exaggeration be regarded as a viola song with accompaniment of voice and piano (Fig. 16). The indication *un peu à la manière hongroise* suggests inspiration drawn from Hungarian or Gypsy music. The model for the quasi-improvisatory viola part may therefore have been the slow section of the *csárdás*, the *lassan*, with its characteristic dotted rhythms. The viola part is treated ornamentally, featuring intricate sixteenth-note passages, embellishments, and double stops (e.g., mm. 16–17).

Sensitivity to the phonic qualities and articulation of the song texts is reflected in Loeffler’s colorful exploration of timbre. The composer employed numerous performance indications suggesting the type of expression and degree of tonal saturation. Relatively frequently, one encounters markings such as *leggiero*, *dolce*, and *dolcissimo* in the score (e.g., the opening of *Harmonie du soir*), as well as the aforementioned *aimablement hypocritique* in *La chanson des Ingénues*. This latter indication does not constitute a precise performance “instruction,” but rather serves as a loose guideline or an impulse for the performer’s interpretative imagination.



Figure 16. Charles Martin Loeffler, *Rêverie en sourdine*, mm. 19–22; fragment of a quasi-improvisatory viola part.

With regard to the correlation between the verbal text and the musical layer, Loeffler tends to focus on conveying the overall atmosphere of the poetry rather than illustrating individual words. It is nevertheless worth noting that, for the word “nightingale,” he consciously created a kind of leitmotif, based not so much on a specific pitch configuration or melodic formula as on timbral coloration. Both at the end of *Rêverie en sourdine* (m. 47; Fig. 17) and in an extended passage of *Le Rossignol* (mm. 34–48; Fig. 18), the “nightingale” is illustrated through the use of harmonics in the viola part.

Voix de no- tre dé- ses- poir, Le ros- si- gnol chan- te-

Figure 17. Charles Martin Loeffler, *Rêverie en sourdine*, mm. 46–48; use of harmonics as a musical representation of the nightingale motif.



Figure 18. Charles Martin Loeffler, *Le Rossignol*, mm. 33–35; harmonics used as a musical representation of the nightingale.

Another example of a clear attempt to depict individual words through sound occurs in the opening measure of *Le Rossignol*, where a descending cascade of chords in the piano symbolizes the clamorous activity of birds (“criard d’oiseaux”). In *Harmonie du soir*, Loeffler similarly exploits the musicality of the poem: on the words “Valse mélancolique”, the left hand of the piano introduces an accompaniment that imitates the motion of a waltz (e.g., mm. 26–39).

Loeffler’s songs are characterized by lightness and transparency of texture, especially when compared with German art songs. The role and structure of the piano part is generally limited to accompaniment and harmonic support, although there are passages in which its motivic activity and dialogue with the other voices becomes more pronounced. By employing texts in the Symbolist aesthetic, the composer chose to provide musical illustrations for certain words, yet his overriding concern is to convey the overall mood of the poetic text. While the individual works differ in expressive character, they share a common ethereal quality. Treating the viola as the principal musical interlocutor of the vocal line allows for extensive passages in which the viola dictates the musical narrative. Loeffler’s songs undoubtedly rank among the finest in the genre and maintain a distinctive originality: they are not mere imitations of Brahms, but respond creatively to the challenges posed by the veiled texts of French Symbolists, in which reality is interwoven with dream and imagination. It should be noted that Loeffler’s songs for viola are gradually gaining popularity among performers, including in Poland. Of particular interest is the monographic recording *Pieśni i Rapsodie*, released by Ars Sonora in 2013¹¹⁹.

¹¹⁹ CD: *Charles Martin Loeffler Pieśni i Rapsodie*, performers: Dorota Stanisławska and Jolanta Kukuła-Kopczyńska (viola), Janusz Kopczyński (oboe), Jolanta Gzella (mezzo-soprano), Iwona Jakubowska (piano), released by Ars Sonora, 2013.

2.2 *Three Songs by Frank Bridge*

Frank Bridge (1879–1941) was a composer, violist, and conductor associated with the late-Romantic and early modernist musical milieu. His oeuvre encompasses chamber and orchestral works as well as songs, and he is also widely known as the teacher of Benjamin Britten.

According to the catalogue presented in *The New Grove Dictionary of Music and Musicians*, Bridge's output of songs comprises more than fifty compositions¹²⁰. A significant proportion of these were written during the first decade of the twentieth century, a period in which Bridge's compositional style was still undergoing crystallization. These works were predominantly salon pieces, of relatively modest technical demands, characterized by a clear and cantabile melodic line. In terms of structure and expressive content, they were inspired by the songs of Johannes Brahms and Charles Villiers Stanford, the latter being Bridge's teacher. Some of the early songs, such as *Berceuse*, *Dawn and Evening*, and *Go Not, Happy Day*, were also arranged for voice and orchestra. This demonstrates that Bridge consistently sought diverse means of expression in his musical settings of poetry, rather than limiting himself to piano accompaniment alone. In his later period (from around 1912), the composer increasingly introduced a ballad style into his songs, a genre popular in early twentieth-century British song, characterized by a declamatory musical treatment of the text. Significantly, even in his later works Bridge never entirely abandoned the ballad approach to song composition¹²¹. He ultimately relinquished this genre in 1925 with *Golden Hair* (to words by Joyce) and *Journey's End* (to words by Wolfe). This shift in generic focus coincides chronologically with Bridge's departure from tonal language and the beginning of his experiments with post-tonal idioms ("post-tonal language"), a paradigmatic example of which is the symphonic poem *There Is a Willow Grows Aslant a Brook* from 1927¹²².

With regard to the selection of poetry, Frank Bridge cannot be considered an excessively demanding composer. In the assessment of Fabian Huss, Bridge's choice of texts "has been a cause for comment in the past, with suggestions that [...] his literary sensibilities may have been less developed than those of many of his English contemporaries."¹²³ The composer attached far greater importance to the prosody of words and their potential for musical setting

¹²⁰ Fabian Huss, "Bridge, Frank," *Grove Music Online*, <https://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-90000361257?rskey=NyFFfK&result=1>; accessed February 4, 2025.

¹²¹ S. Banfield, *Sensibility...*, op. cit., p. 6.

¹²² The work was arranged for viola and piano in 1932 by Bridge's most prominent pupil, Benjamin Britten.

¹²³ F. Huss, *The Music...*, op. cit., p. 31.

than to strictly literary qualities. Alongside translations of poems by Heinrich Heine—which may indicate an awareness of the German *Lied* tradition—Bridge most frequently turned to the poetry of Percy Bysshe Shelley; moreover, he set several texts by, among others, Alfred Tennyson and Mary Coleridge. Bridge’s final songs from 1925 are settings of what Huss describes as refined poetry by James Joyce and Rabindranath Tagore, and at the same time constitute works of outstanding artistic merit.

Performing activity constituted an important aspect of Bridge’s professional life. From the time of his studies at the Royal College of Music, he performed on the violin and viola in chamber ensembles, earning a reputation as a highly accomplished instrumentalist. In 1906 he replaced Emanuel Wirth in the renowned Joachim Quartet¹²⁴; he was also a member of the English String Quartet and collaborated with such musicians as Pablo Casals and Jacques Thibaud¹²⁵. These professional contacts and close relationships with respected performers contributed significantly to the promotion of his own compositions. The benefits of Bridge’s thorough understanding of the technical capabilities of the instrument—its strengths and limitations—are clearly audible in the “comfortable” writing of the viola parts, both in *Three Songs* and in other solo works¹²⁶. Although Bridge did not produce a large-scale cyclic work for the viola, such as a sonata or concerto, his miniatures and chamber works enjoyed considerable popularity among leading violists, and one of the most ardent advocates of his music was Lionel Tertis¹²⁷.

No sources are known that unequivocally confirm the creative impulse behind the composition of *Three Songs*. It may be assumed that Bridge had the opportunity to encounter Johannes Brahms’s *Songs*, Op. 91, on at least two occasions: first during his studies at the Royal College of Music, where Brahms’s works were intensively promoted, and later through his personal acquaintance and shared chamber performances with Joseph Joachim, who included Brahms’s Op. 91 in his repertoire.

¹²⁴ F. Huss, “Bridge...,” in *Oxford Music Online*, op. cit., <https://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-90000361257?rskey=NyFFfK&result=1>; accessed March 17, 2025.

¹²⁵ F. Huss, *The Music...*, op. cit., p. 44.

¹²⁶ In addition to *Three Songs*, Bridge’s solo viola works include *Pensiero*, H. 53a; *Allegro appassionato*, H. 82; *Allegretto*, H. 53b (unfinished); *Caprice* and *Lament* for two violas, H. 101. Only sketches of the *Viola Sonata* for viola and piano, H. 186, composed in 1935–1936, have survived. Cf. W. E. A. Everett, *The Viola Music...*, op. cit., pp. 11–26.

¹²⁷ On March 18, 1912, at a concert of the Society of British Composers, Lionel Tertis probably performed *Lament* for two violas together with Bridge; cf. John White, *Lionel Tertis: The First Great Virtuoso of the Viola* (Woodbridge: Boydell Press, 2006), p. 23. Also noteworthy is Tertis’s arrangement: *Minnelied* (15th-century song) for voice, viola, and piano; cf. J. White, *Lionel Tertis...*, op. cit., p. 349.

Three Songs by Frank Bridge were composed between 1906 and 1907. Of the three songs, the first two were originally conceived for voice, viola, and piano; however, *Music, when soft voices die* constitutes a second version of a song dating from November 1903, originally scored for high voice, cello, and piano. According to the inscriptions in the manuscript sources, the first song was composed in November 1906, the second at Christmas 1906, and the third—after recomposition—on 11 January 1907¹²⁸ (Table 3). A brief account of the premiere concert, held on 9 December 1908, appeared in the Royal College of Music Magazine, stating that “Mrs Ivy Sinclair sang several interesting and charming songs by Frank Bridge with *obbligato* viola.”¹²⁹

The poems selected by Bridge are dominated by the topoi of withdrawal from the world and a return to nature (Song No. 1), death or a form of “life after life” (Song No. 2), and lost love (Song No. 3). The overall tone of the texts is melancholic, with a prevailing atmosphere of grief, sorrow, and frustrated hope. Their characteristic features include allusion and the use of metaphor, to varying degrees referring to death and to past or lost love—two central literary motifs.

Matthew Arnold’s poem is structured in three quatrains and addresses the problem of true understanding and knowledge of another person, as well as the mutual union of souls, accompanied by a sense of the unattainability of such a state. The lyrical subject expresses a desire to return to nature as an escape from this acute solitude, wishing to be embraced by nature like a mother—an appeal for consolation and a return to primal harmony. The final stanza contains a plea for the calming of inner turmoil and the discovery of solace in nature, particularly in the majestic mountains, “Where Morn first appears.” These words may be interpreted as a symbol of a new beginning, hope, and spiritual renewal.

¹²⁸ Paul Hindmarsh, “Preface,” in F. Bridge, *Three Songs* (London: Thames Publishing, 1982), p. 2.

¹²⁹ Ibid.

<i>Three Songs</i>	
Years of composition	1906-1907
Authors of written texts	Matthew Arnold (Song No. 1), Kate Freiligrath-Kroecker (based on a poem by Heinrich Heine; Song No. 2) Percy Bysshe Shelley (Song No. 3)
Premiere date	December 9, 1908, Broadwood Concert Rooms; Ivy Sinclair (voice), Audrey Foulkes (viola); Frank Bridge (piano)
Edition	Thames Publishing, London 1982
Autograph repository	Royal College of Music Library
Dedication	None

Table 3. Basic factual information on Frank Bridge's *Three Songs*.

In the second song, Bridge makes use of an English translation of a single stanza from a poem by Heinrich Heine. The text articulates an existential reflection on transience and the mystery of existence after death. The lyrical subject contemplates what happens to the soul after a person's passing and what becomes of vital energy thereafter (the "fire that is extinguished"). The evocation of fleeting and immaterial images—soul, fire, and wind—appears to serve as an emphasis on the elusiveness of life and the unknown nature of its ultimate end. The rhetorical questions suggest an absence of answers and uncertainty regarding posthumous fate, lending the poem a tone of melancholy and philosophical introspection. In this respect, one may discern Romantic motifs of existential anxiety and a fascination with that which is invisible and incomprehensible to human understanding.

The cycle concludes with Percy Bysshe Shelley's poem *Music, when soft voices die*. It addresses the themes of memory, sensory experience, and the endurance of love despite the physical absence of the beloved. In the opening lines, it is emphasized that music and fragrances persist in memory even after their physical sources have vanished. For the lyrical subject, sensory experience exerts a powerful influence on recollection. This idea is further developed in the second stanza, where withering rose petals are likened to memories of intimacy and the presence of the beloved. A rhetorical dichotomy emerges here: although the rose physically dies, its petals remain, just as thoughts of the beloved endure. Even in her absence, love does not disappear but rather "slumbers on", remaining within the heart. It is also worth noting the musical dimension of the final poem: the music vibrating in the mind may be interpreted as a metaphor for the voice of lost love, which continues to resonate in the consciousness of the lyrical subject.

The song forms employed by Frank Bridge are determined by the structure of the verbal text. All three songs begin with an instrumental introduction which, in *Far, far from each other*, anticipates the principal melodic idea subsequently taken over by the voice (Fig. 19).

The song *Far, far from each other* is cast in an ABA' form, corresponding to the division of the text into three stanzas (Table 4). *Where is it that our soul doth go?* is through-composed, with a crucial role assigned to a head motive in the form of a descending fifth, which functions as a unifying element across the individual sections of the song. The final song is structured in an AA' form, reflecting the bipartite stanzaic organization of the text. Formal articulations may be identified through changes in texture, as exemplified in *Far, far from each other*. Increased textural density, more frequent chordal writing in the piano part, and sixteenth-note figurations in both instruments simultaneously delineate climactic points and moments of heightened tension (e.g. mm. 15–20). Most often, individual textual segments are separated by instrumental ritornellos.

Andante moderato

Voice

Viola

Piano

Andante moderato

p *f* *cresc.* *p* *f* *p*

Far, far from each

Figure 19. Frank Bridge, *Far, far from each other*, mm. 1–6; leading musical idea transferred from the viola to the voice in measure 5.

	<i>Far, far from each other</i>		<i>Where is it that our soul doth go?</i>		<i>Music when soft voices die</i>	
Number of stanzas	3 (4 lines each)		1 stanza (4 lines each)		2 (4 lines each)	
Number of measures	55		53		51	
Main key	F-sharp minor		E minor		C minor	
Form	1-15 16-29 (16-25) (26-29) 30-55	A: Stanza I B: Stanza II (lines: 1-2) (lines: 3-4) A': Stanza III	1-8 9-31 (27-29) 32-41 42-53	<i>Introductio</i> 4 lines <i>Culminatio</i> Line 2 <i>Conclusio</i> (instrumental section)	1-25 (1-4) (22-25) 26- 51 (48-51)	A: Stanza I <i>Introductio</i> (instr. ritornello) A': Strofa II <i>Conclusio</i> (instr.)
Vocal range	$D\sharp^1-e^2$		e^1-e^2		C^1-Fb^2	
Tempo	<i>Andante moderato</i>		<i>Adagio ma non troppo</i>		<i>Andante moderato</i>	
Approximate duration	3'30"		3'30"		2'30"	

Table 4. Frank Bridge's *Three Songs*: A Synthetic Overview

The bridge shapes the musical narrative in a free manner, striving toward a climax. This is achieved primarily through an increase in dynamic intensity and a densification of the texture. In Song I, the climax occurs on the words “Blow, ye winds” (mm. 15–16, Fig. 20), in which the lyrical subject calls upon the winds to carry him into the embrace of “Nature.” This textual passage is coupled with intensified rhythmic–melodic motion in the viola part, as well as an unexpected harmonic shift (in the viola, a C $\sharp$ major scale leading toward an unforeseen resolution on the climactic pitch g^2).



Figure 20. Frank Bridge, *Far, far from each other*, mm. 15–16; climax in the ritornello in the viola part.

In Song II, the gradation of dynamic and harmonic tension unfolds over mm. 23–29 and reaches its peak in the final bar (m. 29). These musical processes coincide with the words “Where is the wind but now did blow”. In the final song of the cycle, two climactic points can

be identified: in mm. 19–20 (stanza I) and in mm. 39–40 (stanza II), with the second climax marked *f*, while the first is marked only *mf*.

Of particular significance in the song *Where is that our soul doth go?* is the descending fifth in the vocal line, which appears after a calm piano introduction that, from an agogic perspective, should be performed quasi *ad libitum*. As the incipit of the song, this interval assumes a form-generating function and is reserved exclusively for the vocal part. It occurs as many as seven times in the mezzo-soprano line throughout the entire work. This musical gesture may be interpreted as a symbol of death, which is the subject of the poem.

The melodic narrative of the song is exceptionally lyrical and cantabile, although passages of a more dramatic character also occur. The continuity of the narrative is ensured primarily by the piano accompaniment, which in Songs I and III takes the form of broken figurations, thereby fulfilling a harmonic function. In moments of heightened tension, a chordal texture is introduced in the piano part; thus, horizontal shaping gives way to vertical thinking. Moreover, Bridge expands the ambitus (e.g. in mm. 15–17 of Song I). The vocal line unfolds in a wave-like motion, without large intervallic leaps, and the text is treated syllabically (without melismas). The most fluid narrative character is assumed by Song III, owing to its triple meter, *Andante moderato tempo*, and the active piano part, which realizes ascending broken figurations (Fig. 21).

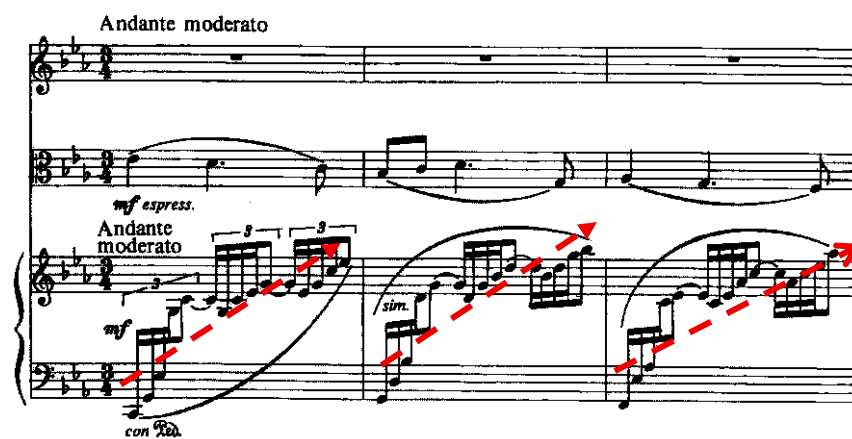


Figure 21. Frank Bridge, *Music, when soft voices die*, mm. 1–3; example of arpeggiated piano accompaniment serving to maintain the song's narrative continuum and provide the harmonic foundation.

In comparison with Songs I and III, *Where is that our soul doth go?* possesses a particularly dark character and expressive quality, already established in the piano introduction in the low register. It is also the only song in which the viola part appears at the very end and, with its long descending phrase, creates an expressive contrast to the almost declaimed pitch B² on the words “When we have perished”, followed by a descending fifth. In contrast to the other

two songs, the viola here engages more directly in dialogue with the voice, the parts exchanging their phrases against the background of pulsating syncopations in the piano part. Particularly evocative and striking are mm. 39–41, in which the piano descends through a chromatic chordal progression into a very low register, simultaneously reducing the dynamic level (*pp*) and marking a *perdendosi* effect. This device follows immediately upon yet another question posed by the lyrical subject concerning the destination of our souls after death. Perhaps in this way Bridge suggests a musical answer—that some, unfortunately, may end up in a place of darkness and gloom, such as that evoked by the piano chords in mm. 39–41 (Fig. 22).



Figure 22. Frank Bridge, *Where is it that our soul doth go?*, mm. 39–41; descending chromatic chordal procession in the piano part as a musical representation of the human soul's fall into the abyss.

From a tonal–harmonic perspective, Bridge operates within the major–minor system; however, owing to the serious and at times deeply poignant meaning of the texts, all the songs are set in minor keys (F# minor, E minor, C minor; cf. Table 4). The absence of any major-mode relief from the dominance of the minor scale is striking and further intensifies the impression of profound anguish conveyed by the music. Bridge frequently employs chords with added sixths and sevenths, which enrich the sonority while at times obscuring clear functional identification. Minor-third-based chords serve to sustain dramatic tension at climactic moments, whereas harmonic simplification and the resolution of expanded chords (e.g. those with added sixths or sevenths) are associated with the verbal text; for instance, the G-major chord in m. 27 of Song I expresses the lyrical subject's surrender to “nature” following earlier harmonic complications.

The composer employs performance indications rather sparingly; however, at dramaturgically significant moments he includes such annotations as *con fuoco* (Song I, m. 15), *dolce* (Song I, m. 30; Song II, m. 14), *dolcissimo* (Song I, m. 48), *molto espressivo* (Song II,

mm. 10, 33), *perdendosi* (Song II, m. 41), and *molto passione* (Song II, m. 43). These indications are always justified by the extra-musical content and are intended to suggest to the performer the appropriate degree of intensity and tonal saturation. The vocal part in m. 5 of *Where is it that our soul doth go?* is further specified by the marking *sotto voce*, which suggests a certain emotional distance, contemplation, and reflectiveness rather than the agitated affect that will emerge later.

In Bridge's songs, the viola part functions as an equal partner to the voice. One may gain the impression that, if the works were performed without the voice, the piano in combination with the viola would form a complementary duo. The viola engages in an active dialogue with the vocal line, its melodic–rhythmic figures frequently complementing the mood of emotional agitation created in the verbal layer. The viola part appears most polyphonic and independent in Song I, as it is in the viola that the principal motif is introduced and subsequently taken over by the voice. At the same time, the viola seems to envelop the mezzo-soprano line melodically through triplet and sixteenth-note figurations. Over the course of the entire song, the viola observes only four bars of rest, in contrast to twenty-two bars in the mezzo-soprano part. The composer makes use of the viola's bright-sounding registers (especially on the D and A strings). In *Far, far from each other*, the pitch A² is reached, from which another presentation of the main thematic idea begins. Lower-register phrases generally do not coincide with the vocal line, thereby allowing Bridge to avoid the risk of the viola part being overshadowed by the voice.

Three Songs by Frank Bridge are characterized by a high degree of emotional intensity, arising from both the verbal text and the musical layer. The composer chose to treat the viola part as an equal partner to the vocal line, allowing the two to interact through dialogue, mutual complementarity, and at times even antithesis. From a narrative perspective, Bridge unfolds long phrases, most often grounded in a harmonic foundation provided by the piano part. He offers the listener a musical reflection on themes of death, departure into the unknown, and metaphysical contemplation of the soul's posthumous journey, in which the piano delineates harmonic paths while the viola serves as a melodic guide for the vocal line—the voice of the lyrical subject.

2.3 *Drei Lieder*, Op. 3a by Adolf Busch

The output of Adolf Busch is today relatively little known and rarely performed, remaining in the shadow of his achievements as a performer. The virtuoso pursued an orchestral

career—as concertmaster of the Vienna Konzertvereins-Orchester—as well as an extensive chamber-music career, co-founding the Busch Quartet in 1919, alongside his work as a soloist. From 1918 onward, the violinist was also actively engaged in pedagogical work. Busch drew upon his instrumental experience in his compositions, as evidenced by the demanding string parts of his chamber and solo works, which nonetheless testify to a thorough command of instrumental technique. In the realm of instrumental music, Busch demonstrated a clear attachment to classical genres such as the symphony, sonata, suite, and concerto, as well as to traditional compositional techniques—above all variation technique, developmental and motivic work, counterpoint, and fugal writing. The models for his compositional thinking were the works of Beethoven and Brahms, and among his more contemporary figures, Max Reger. Busch favored forms based on established formal paradigms, such as sonata form, ABA, and rondo, and shaped his musical language within the major–minor tonal system, with a tendency toward chromaticism, interpolations, and alterations—features characteristic of the neo-Romantic sonority of German composers at the turn of the nineteenth and twentieth centuries.

Adolf Busch’s performing activity, although dominated by the violin, was by no means limited to it. Already during his studies at the Cologne Conservatory, the virtuoso took up the viola, performing parts in chamber works. The artist owned several violas, including an instrument by Giovanni Battista Guadagnini, which he received from his teacher and later father-in-law, Hugo Grüters¹³⁰. Busch’s viola repertoire included, among others, Hector Berlioz’s *Harold en Italie*, Johann Sebastian Bach’s *Sixth Brandenburg Concerto*, and—most importantly—Brahms’s *Zwei Gesänge*, Op. 91. Busch’s compositional output includes two works for solo viola: the *Suite in A minor*, Op. 16a, composed in February 1924 and dedicated to Karl Doktor, and the *Prelude and Fugue in E minor*, BoO 6¹³¹. It may be assumed that the inspiration for the *Suite in A minor* came from Max Reger’s *Viola Suites* (1916), as well as from Bach’s violin *Sonatas and Partitas*, which Busch held in particularly high esteem. The violinist was thoroughly familiar with the technical and expressive possibilities of the viola and was able to exploit them effectively in his own compositions. His deep understanding of the instrument’s specific qualities is evidenced, among other things, by the virtuoso and soloistic treatment of the first viola part in the *Quintet for Flute, Violin, Two Violas, and Cello*, Op. 68¹³².

¹³⁰ Cf. T. Potter, “Adolf Busch and the Viola,” *Tarisio*, <https://tarisio.com/cozio-archive/cozio-carteggio/adolf-busch-and-the-violin/#footnote>; accessed February 23, 2024.

¹³¹ T. Potter, *Adolf Busch: The Life...*, op. cit., p. 1297.

¹³² *Ibid.*, p. 1224.

Busch's song output, comprising approximately one hundred works, was created over the course of his entire artistic life¹³³. In twelve songs, the vocal line is accompanied by an *obbligato* instrument, which—according to Tully Potter—constitutes an extension of the composer's chamber-music activity¹³⁴. In as many as five opus numbers, the instrument partnering the singer is the viola; in four, the violin or two violins; in two, the viola da gamba; and in one, the cello¹³⁵. Among Busch's preferred poets were Johann Wolfgang von Goethe, Joseph von Eichendorff, Friedrich Hölderlin, and Rainer Maria Rilke. Most of the German-language songs are characterized by an "intimate, almost elegiac tone" and continue the tradition established by Schumann, Brahms, and Reger¹³⁶. Busch regarded melody as a particularly essential aspect of composition; consequently, his vocal lyricism is marked by cantabile writing and long-breathed phrases. These works were performed by such distinguished singers as Lilli Lehmann, Dietrich Fischer-Dieskau, and Mitsuko Shirai.

The *Songs* of Op. 3a belong to Busch's early works (see Table 5). The composer worked on them over several years and subjected them to numerous revisions. The collection was dedicated to the composer's fiancée, the singer Frieda Grütters. The unquestionable inspiration for undertaking work on the cycle was Johannes Brahms's *Songs*, Op. 91, for voice, viola, and piano, as evidenced by Busch's letter to Fritz Steinbach dated 4 August 1911:

"[...] yesterday I composed a work for voice, viola, and piano, which is intended to serve as the opening of the collection [...], for the combination used by Brahms [referring to the *Songs*, Op. 91 — DK's note] speaks to me"¹³⁷.

¹³³ Por.: J. Röth, *Der Komponist...*, op. cit.

¹³⁴ T. Potter, *Adolf Busch. The life...*, op. cit., p. 1225.

¹³⁵ These are: the song *Nacht* with cello accompaniment; *Der Blick* and *Nachtgruß* with violin accompaniment; *Geistliches Wiegenlied* and the lost *Duet* for soprano and contralto with two violins; *Der Abend kommt* and *Der Mensch erfüllt von Weh* with viola da gamba accompaniment; and *Zwei Lieder*, Op. 23b, and the *Drei Lieder*, Op. 3a, discussed in this study, with viola accompaniment.

¹³⁶ T. Potter, *Adolf Busch...*, op. cit., p. 1225.

¹³⁷ Quoted in: J. Röth, *Der Komponist...*, op. cit., p. 79.

<i>Drei Lieder op. 3a</i>	
Years of composition	1911-1918
Text authors	Emanuel Geibel (Song No. 1), Johann Wolfgang von Goethe (Song No. 2), Heinrich Heine (Song No. 3)
Edition	1922, Simrock, Berlin-Leipzig
Dedication	Frieda Grütters
Premiere date	Unknown

Table 5. Basic factual information on Adolf Busch's *Drei Lieder*, Op. 3a.

In his cycle, Busch brought together three German Romantic poets—Emanuel Geibel, Johann Wolfgang von Goethe, and Heinrich Heine—figures who were also frequently set to music by the great Romantic song composers (Schumann, Mendelssohn, Brahms). The texts of *Drei Lieder*, Op. 3a, selected by Busch are strophic in structure. They are united by an aura of longing for an ideal—perhaps lost—love, as well as by a certain sense of derealization in the lyrical situations. An oneiric and melancholic mood predominates in the texts, and the principal topoi include love, night, and tears. It is characteristic that love—usually associated with joy and exaltation—is in these Romantic poems intertwined with sadness and melancholy. The two outer songs represent the type of direct lyricism, which renders them personal confessions. Emanuel Geibel's poem depicts the mutual longing of lovers, with the union of two souls symbolized by a journey across a night-shrouded sea. The remaining two poems, by Goethe and Heine, take the form of amorous recollections in which a sense of unfulfillment comes to the fore. Both poets employ the motif of weeping and tears. In Goethe's words about the "tears of eternal love" lies the conviction that only a soul filled with this feeling can truly be alive. Heine's poem *Aus den Himmelsaugen droben* represents a more metaphysical perspective, in which the immensity of love is compared to the boundless, star-filled expanse of the sky.

	<i>Nun die Schatten dunkeln</i>		<i>Wonne der Wehmut</i>		<i>Aus den Himmelsaugen droben</i>	
Number of stanzas	3 stanzas (each with 4 lines)		6 lines		2 stanzas (each with 4 lines)	
Number of measures	38		23		33	
Main key	E major		C-sharp minor		E major	
Form	1-16 17-26 27-38	A: stanza I B: stanza II (<i>un poco più mosso</i>) A': stanza III (<i>tempo primo</i>)	1-7 8-14 15-23	A: lines 1-2 B: lines 3-4 (<i>agitato</i>) A': lines 5-6	1-16 17-33	A: stanza I A': stanza II
Tempo	<i>Ruhig bewegt</i>		<i>Langsam</i>		<i>Ruhig</i>	
Meter	c		c		c	
Approximate duration	2'30"		2'		2'20"	
Vocal range	<i>B#–G²</i>		<i>B#–F#²</i>		<i>D#¹–F#²</i>	

Table 6. Adolf Busch's *Drei Lieder*, Op. 3a: A Synthetic Overview

The formal structure of the songs is determined by the strophic design of the poetic texts or, as in the case of *Wonne der Wehmut*, by the repetition of the first line, “Trocknet nicht,” as the fifth line (cf. Table 6). All the songs begin and end with instrumental passages, and the individual stanzas are separated by ritornellos without the participation of the voice. The songs are characterized by miniature forms (the longest comprises only 38 bars) and belong to the type of *Stimmungslied*. It may be assumed that the composer's primary aim was to capture the overall aura of the verbal text and, furthermore, to bring out its songful quality. This is served by the predominantly syllabic treatment of the text and by a melodic ambitus that does not exceed a thirteenth.

The melodic contour assumes a wave-like shape, without large intervallic leaps. From a harmonic–tonal perspective, the *Songs* Op. 3a, remain within the functional system, yet display a predilection for chromaticism. The composer employs altered tones and short modulatory digressions spanning several bars. The most elaborate modulatory process occurs in the song *Nun die Schatten dunkeln*, in which, over the course of only ten bars (mm. 17–26), Busch makes use of interpolations based on seventh chords: A → F#7 → B → G#7 → C# → G7 → C minor → A7 → D7 → B7 → E. Busch generally avoids symmetrical phrase construction, placing clear cadences only at the ends of larger formal sections.

The piano part is characterized by a considerable degree of polyphonic writing; it co-shapes the narrative and is not confined solely to an accompanying role. The texture reveals an affinity with Brahms's approach to its construction, marked by the emphasis on low registers (e.g. octave doublings in the left-hand part) and the use of chordal progressions, which in perception create a sense of sonorous density and, at times, heaviness (Fig. 23).

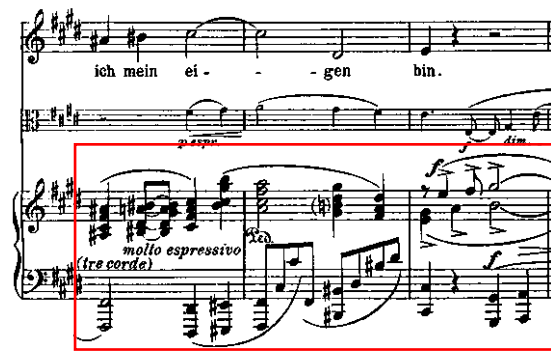


Figure 23. Example 23. Adolf Busch, *Nun die Schatten dunkeln*, mm. 33–35; dense, polyphonic piano texture characteristic of the musical language of *Drei Lieder*.

The maintenance of a calm, lyrical narrative is supported by slow tempi and a quarter-note pulse, filled with eighth-note counterpoint in the piano part—a feature common to all three *Songs*. The composer avoids intense dynamic and textural gradations as well as tempo contrasts, with the exception of the central section of the song *Nun die Schatten dunkeln*, marked *Un poco più mosso*. In this passage (mm. 17–26), triplet motion is introduced in the piano part, further enhancing the sense of flow in the musical course, especially in comparison with the outer sections of the song.

Adolf Busch provided the *Songs* with fairly detailed dynamic and performance-expressive indications, suggesting the type of sonority and expression expected. Various shades of piano dynamics predominate, which the composer only occasionally expands to *mf* or *f*, mostly in passages without the voice (e.g. *Nun die Schatten dunkeln*, mm. 14–16 and 35–38; *Wonne der Wehmut*, mm. 1–4). Markings such as *dolce*, *espressivo*, and *sempre legato* occur frequently. The overriding characteristic of the *Songs* is their cantabile nature, suggested by long phrase arches and the absence of short articulations.

In Busch's *Drei Lieder*, the viola fulfills several functions. On the one hand, it constitutes an equal part, engaging in dialogue with the vocal line; on the other, it complements the voice melodically and rhythmically, functioning in a sense as a non-verbal alter ego of the lyrical subject. The vocal and viola parts are generally conducted independently in rhythmic-melodic terms, yet they achieve homogeneity of sound and mutual complementarity. Only

sporadically do the viola and mezzo-soprano proceed in parallel thirds or sixths. Among the three songs, the accompanying role of the viola is most evident in *Aus den Himmelsaugen droben*.

The composer generally avoids straightforward musical illustration of individual words. The most direct attempt at such a device is the use of short *non legato* articulation in the instrumental parts, symbolizing the falling “tears of unhappy love” in the song *Wonne der Wehmut* (Fig. 24):



Figure 24. Adolf Busch, *Wonne der Wehmut*, mm. 4–5;
a musical depiction of falling tears conveyed through short articulation in the piano and viola parts.

In accordance with the aesthetic premise of the *Stimmungslied*, the composer focuses primarily on the overall expressive character of individual sections of the text. The aura and meaning of the poem as a whole thus become paramount. For example, the central section of the song *Nun die Schatten dunkeln*, which deals with a sea voyage, acquires a more animated character through the use of triplet motion and the indication *Un poco più mosso*; nevertheless, it remains nostalgic and contemplative, as though it naturally emerged from section A.

Drei Lieder, Op. 3a, bear the hallmarks of a song cycle: they are unified by parallel keys, C# minor and E major, by texts of similar expressive character addressing the topos of love, and—on a more detailed level—by the motifs of night and the sea present in the poetic texts. Motivic affinities can also be identified in the musical layer: all three songs feature similar triadic motifs (Fig. 25):

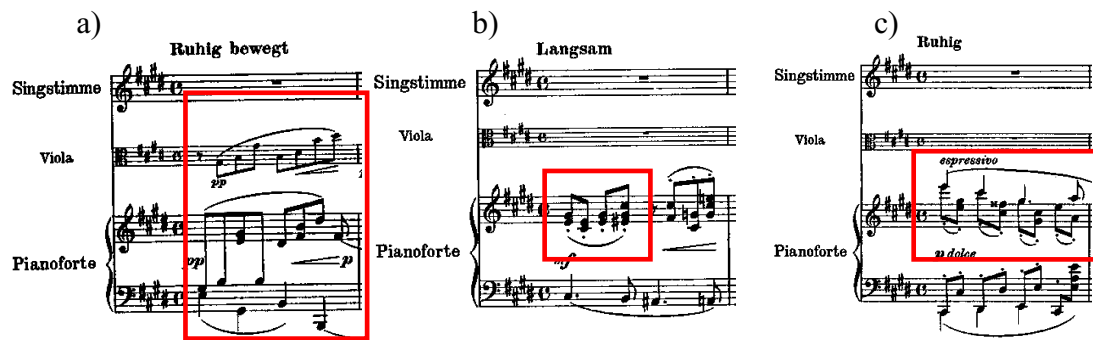


Figure 25. Adolf Busch, a) *Nun die Schatten dunkeln*, mm. 1; b) *Wonne der Wehmut*, mm. 1; c) *Aus den Himmelsaugen droben*, mm. 1; triadic motifs unifying the individual songs of Adolf Busch's *Songs Op. 3a*.

Drei Lieder by Adolf Busch constitute an example of the late-Romantic German art song, particularly inspired by the music of Brahms. Within miniature forms, the composer focused on conveying the moods of the individual songs, in which the feeling of love—imbued with bitterness and longing—comes to the fore. Busch tailored his compositional means to these semantic spheres, achieving long, cantabile phrases supported by chromaticized harmony and enriching the texture with the viola part, which lends the music an intimate character and warm sonorous density.

2.4 *Durch Einsamkeiten* by Joseph Marx

Joseph Marx (1882–1964) is not widely known to Polish audiences, despite having been a prominent figure in the musical life of the first half of the twentieth century, as evidenced primarily by German-language scholarship devoted to his life and oeuvre¹³⁸. In addition to his activity as a composer, Marx served as the first rector of the reorganized Hochschule für Musik in Vienna (1924–1927), published numerous writings on music theory, and maintained a close friendship with Karol Szymanowski, whose music he held in high esteem¹³⁹.

Joseph Marx's output of art songs comprises over 150 works. As noted by Piotr Rostwo-Suski in his encyclopedic entry, their style “constitutes an intriguing synthesis of late-Romantic Italian melodic idioms with harmonic language displaying impressionistic qualities as well as features characteristic of Alexander Scriabin¹⁴⁰”. The composer set texts by French poets such as Paul Verlaine, Alfred de Musset, and Albert Giraud, as well as by German authors including

¹³⁸ Cf.: *Introduction* to this study, pp. 7–8.

¹³⁹ This is evidenced, among other things, by a letter from 1913 in which Marx assures Szymanowski how highly he esteems him “both as a man and as an artist”; cf.: *Karol Szymanowski. Correspondence. Vol. 1: 1903–1919*, ed. Teresa Chylińska, (Kraków: PWM Edition, 1982), pp. 371–373.

¹⁴⁰ Piotr Rostwo-Suski, “Marx, Joseph” [in:] *Encyclopedia of Music PWM. Biographical Section*, Vol. 7: M, ed. Elżbieta Dziębowska, (Kraków: PWM Edition, 2000), p. 119.

Joseph von Eichendorff, Johann Wolfgang von Goethe, Heinrich Heine, and Friedrich Rückert. According to some scholars (e.g. Deanna Alice Murray¹⁴¹ and Robert Schollum¹⁴²), Marx's oeuvre may be situated within the aesthetic current known as Jugendstil. Murray argues that certain characteristics of Jugendstil can be identified in specific musical figures, such as undulating melodic lines suggestive of flowing water. She also emphasizes that poetry prompts Marx to create delicate atmospheric states rather than engaging in the kind of tone painting associated with the songs of Schubert or Schumann¹⁴³.

Despite growing scholarly interest, Joseph Marx's song output remains relatively little known to a broader audience. His songs are characterized by rich melodic invention, carefully conceived texture, harmony, and rhythm, as well as subtle relationships between text and music. Within this repertoire, one may distinguish different stylistic periods, ranging from early works cast in a ballad-like idiom to more mature and formally complex compositions¹⁴⁴. Marx's songs also possess considerable pedagogical value, fostering vocal development and revealing stylistic connections with the works of other early twentieth-century composers of vocal music¹⁴⁵. Their limited reception is due primarily to Marx's musical conservatism: he consistently adhered to his own aesthetic principles and never embraced the innovative trends dominant in his time, such as dodecaphony.

Durch Einsamkeiten belongs to the collection *Vier Lieder* for voice, piano, and an additional accompanying instrument (Table 7). Alongside the aforementioned song, the set comprises *Pan trauert um Syrinx* (with flute), *Adagio* (with cello), and *Du bist der Garten* (with violin). *Durch Einsamkeiten* was composed during the second and most productive period of Marx's song composition (1908–1916), during which he wrote as many as 130 songs. Published in 1916, the collection emerged under the influence of the artistic friendship between Joseph Marx and the poet Anton Wildgans, whom he met in December 1910 during a stay in Graz. Already at that time, Wildgans expressed in one of his letters the hope that his poetry might one day be set to music by his friend¹⁴⁶. After Marx accepted a professorship at the Vienna Academy in 1914, the two artists intensified their meetings in the capital, near which the poet resided. Their mutual understanding was fostered not only through conversations about art, but also through making music together (Wildgans was able to play the violin).

¹⁴¹ D. A. Murray, *A Singer's and Teacher's...*, op. cit., p. 12.

¹⁴² Robert Schollum, *Kodaly – Marx – Szymanowski (geb. 1882) – Drei Komponisten im Jugendstilbereich*, [in:] *Wort und Ton im Europäischen Raum*, ed. Hartmut Krones, (Wien-Köln: Böhlau Verlag, 1989), pp. 147-165.

¹⁴³ D. A. Murray, *A singer's and teacher's guide...*, op. cit., p. 17

¹⁴⁴ J. K. Meyers, *The Songs...*, op. cit., pp. 19-44.

¹⁴⁵ D. A. Murray, *A Singer's...*, op. cit. pp. 18-24.

¹⁴⁶ CD booklet for: *Joseph Marx. Trio-Phantasie. Lieder*, CPO label, text by Thomas Lebnitz, 2014, pp. 7 and 19.

Although all the songs were composed to texts by a single author, *Vier Lieder* cannot be regarded as a song cycle. The works do not form a unified whole in terms of musical material or poetic content; consequently, the performer is not obliged to present all four songs in a fixed sequence.

<i>Durch Einsamkeiten</i>	
Years of composition	1916
Text author	Anton Wildgans
Song cycle	<i>Vier Lieder</i>
Dedication	none
Premiere date	Unknown
Edition	1916, Universal Edition, Wien

Table 7. Basic factual information on the song *Durch Einsamkeiten* by Joseph Marx.

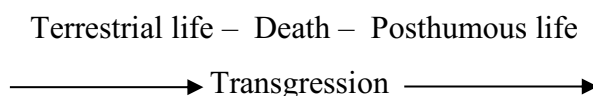
Anton Wildgans was initially influenced by the poetry of Rainer Maria Rilke, which manifested itself in his interest in the relationship between the human being and God. He later became fascinated by the work of Charles Baudelaire, which reveals the demonic depths of life¹⁴⁷. The poem *Durch Einsamkeiten*¹⁴⁸, consisting of three quatrains with a cross rhyme scheme (abab), reflects both of these inspirations: on the one hand, a meditation on the spiritual experience of the human condition, and on the other, an attraction to the dark, decadent visions of existence characteristic of the turn of the nineteenth and twentieth centuries.

The poem may be interpreted as a metaphor for human existence, composed of three stages described in successive stanzas. The first represents earthly life, understood as a solitary journey “through the wild forest glades / above mist-laden realms.” The second depicts an encounter with a “ferryman” waiting “along a tranquil stream,” evoking associations with the mythological figure of Charon and the crossing of the River Styx. This moment symbolizes death, which is not conceived as the end of the journey but rather as a pause on the way toward an “afterlife.” The lyrical subject describes this third stage of his peregrination as “peace” (German: “Frieden”). In his view, it is a realm that is both “eternally avoided”—because of humanity’s fear of what follows death—and “eternally desired,” as we nevertheless long to attain knowledge of it. This motif of passage through successive stages of existence exemplifies

¹⁴⁷ B. Kim, *The Lied...*, op. cit., p. 12-13.

¹⁴⁸ Written and published in *Die Zeit* in 1903; cf. the website devoted to the life and works of Anton Wildgans: <http://www.antonwildgans.at/page15.html>; accessed 6 August, 2024. Cf. also A. Wildgans, *Poems*, (Vienna: Kremayr & Scheriau Publishing House, 1953), p. 31.

the topos of *homo viator*, the “human being on a journey,” with the journey exhibiting a symmetrical semantic structure: the moment of death (represented in the poem by the encounter with the “ferryman”) forms its axis and point of transgression, marking the passage from earthly life to life after death.



The poem *Durch Einsamkeiten* is cast in a reflective tone. Although it belongs to the category of direct lyric poetry, it is difficult to determine whether the lyrical subject can be identified with the author. The “key words” that shape the introspective character of the poem are “solitude,” the waiting “ferryman,” and the “eternally desired peace.” The reader perceives a certain emotional distance and a sense of reconciliation on the part of the lyrical subject with the titular “solitude,” as well as even a degree of satisfaction derived from having attained the longed-for “peace” after the journey through the mists. The motif of “death,” symbolically depicted as the crossing of a river, aligns the poem with the aesthetics of decadence. According to Marian Szyrocki, for decadent writers (among whom Wildgans may be counted) death “lost its naturalistic brutality or tragic character and became, as it were, a stylized category of aesthetic pleasure.”¹⁴⁹ Owing to its poetic qualities, concise form, and condensed expressive power, *Durch Einsamkeiten* enjoyed a certain popularity among composers. Richard Strauss employed the poem in a choral setting (1938), while Clemens von und zu Franckenstein (1875–1942) and Paul Hermann Franz Graener (1872–1944) set it for voice and piano.

Durch Einsamkeiten belongs to the category of through-composed song; nevertheless, its structure reveals an internal articulation into three segments, ABC (Table 8). The central episode displays a relatively simplified texture and harmonic language in comparison with the outer sections. Segment C, in turn, exhibits certain motivic similarities to segment A; however, the high degree of transformation renders these relationships virtually imperceptible in aural perception. Only a detailed examination of the score makes it possible to identify motivic correspondences within the dense textural fabric. The ambiguity of the song’s internal division results from the considerable complexity of the harmonic language, which weakens dominant–tonic relationships through numerous chromatic alterations, non-harmonic tones, suspensions,

¹⁴⁹ Marian Szyrocki, *Od naturalizmu do impresjonizmu* [in:] *Dzieje Literatur Europejskich 2. Część Pierwsza*, ed. Władysław Floryan, (Warszawa: Państwowe Wydawnictwo Naukowe, 1982), p. 129.

enharmonic phenomena, and elided phrase successions. This effect is further intensified by the high degree of textural polyphonization and the melodic-rhythmic independence of the individual parts.

Measures	1	6	15	18	27	36	37	38	40-44
Form	A			B	C				
	Instrumental introduction (a)	Stanza I (b)	Ritornello (c)	Stanza II (d)	Stanza III (a')		Epilogue (instrumental; a'')		
Tonal plan	F minor			C minor – C-flat major – tonal disintegration (whole-tone scale)	D-flat major → G-flat minor		F major		
Significant expressive markings	<i>Ruhig fließend, sempre legatissimo</i>			<i>fließend</i>	<i>Ruhig Melodie hervortreten, legato</i>		<i>Ruhig</i>		
Dynamics	<i>mp</i>	<i>p</i>	<i>mf</i>	<i>mp</i> <i>pp</i>	<i>p</i>	<i>poco f</i>	<i>mf</i>	<i>mp</i>	<i>pp</i>
Dominant semantic fields	Solitude, journey			stream, ferryman, expectation	tranquility, place of peace				

Table 8. Joseph Marx's song *Durch Einsamkeiten*. A synthetic overview.

The continuity of the narrative is supported by its agogic uniformity (a calm tempo, *Ruhig fließend*; from bar 38: *Ruhig*) and the uninterrupted flow of eighth-note motion in triple meters (6/8, 12/8, and from bar 38, 9/8). The vocal line is constructed from short phrases; therefore, the responsibility for maintaining narrative fluidity is assigned not to the mezzo-soprano but to the accompanying instruments.

The dynamic and dramatic climax occurs in bars 33–36, on the words “und ewig ersehnt” (“eternally desired”). Here, the composer thickens the texture—particularly in the viola part—introduces the dynamic *f* (the only occurrence in the course of the song), and reaches the highest note of the vocal line, F $\sharp_2$. This musical climax (Fig. 26) directly precedes the lyrical subject's goal: the attainment of “longed-for peace.”



Figure 26. Joseph Marx, *Durch Einsamkeiten*, bars 33–35; the climactic passage of the song.

In comparison to the accompanying instruments, the vocal part is dominated by longer note values (♩.). The mezzo-soprano melodic line is relatively dynamic, featuring larger leaps (sixths, octaves, fifths), which intensify the semantic weight of the poetry. At the same time, the text is set syllabically, without ornamentation. Marx does not attempt to illustrate the words of the song musically; rather, he seeks to enhance the overall atmosphere, highlighting the poetics of the poem—its resonance and message. The mood of decline and a certain resignation is conveyed by the choice of the main key, F minor, which from the Baroque through the nineteenth century was associated with fatalism and despair.

Marx's harmonic language can be described in his own words as “eine verschleierte Harmonie” — a “veiled harmony.”¹⁵⁰ This category often involves chromatic alterations, suspensions, and chords employing enharmonic tones (Fig. 27). The harmony of *Durch Einsamkeiten* remains functional, yet the song already exemplifies the late-Romantic tendency toward the disintegration of chordal structure¹⁵¹. As Deanna Alice Murray emphasizes, “Marx's style, like that of many other late-Romantic composers, approaches the limits of tonality, yet diatonic melody and tonal centers are always present.”¹⁵²

¹⁵⁰ J. K. Meyers, *The Songs...*, op. cit., p. 44.

¹⁵¹ J. M. Chomiński, *Formy muzyczne...*, op. cit., p. 274.

¹⁵² D. A. Murray, *A Singer's...*, op. cit., p. 11.

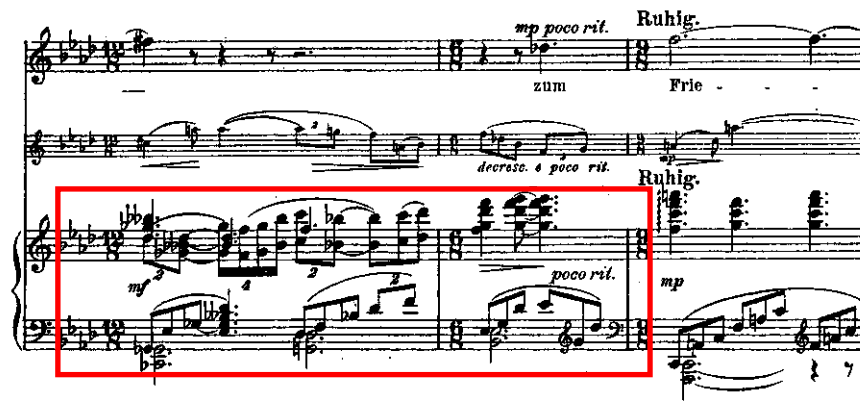


Figure 27. Joseph Marx, *Durch Einsamkeiten*, bars 36–38;
enharmy as an example of the disintegration of harmonic structure.

A marked departure from diatonicism and functional tonality occurs in bars 25–26, where the composer employs the whole-tone scale. This device can be interpreted as a symbol of crossing the river (“der rudert mich gut”; Fig. 28) and the continuation of the journey into the unknown.



Figure 28. Joseph Marx, *Durch Einsamkeiten*, bars 24–26;
the whole-tone scale as a symbol of crossing a boundary and a river.

Durch Einsamkeiten belongs to the genre of *Stimmungslied*¹⁵³, in which the composer’s primary aim is to convey the mood and expressive character of the poetry. Marx does not attempt to illustrate individual words musically; rather, he emphasizes the existential significance of the poem while maintaining a dark tonal color. From bar 38 onward, the key of F major is established, serving as a musical “illumination” at the moment the words “zum Frieden” (“toward peace”) appear (Fig. 29).

¹⁵³ Edward F. Kravitt, *The Lied. Mirror of Late Romanticism*, (New Haven: Yale University Press, 1996), p. 302.

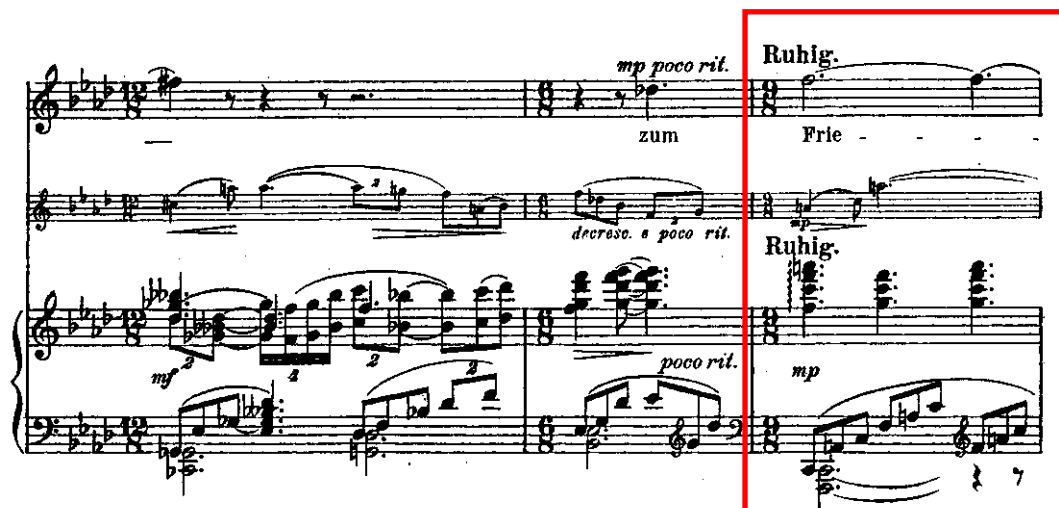


Figure 29. Joseph Marx, *Durch Einsamkeiten*, bars 36–38; the F major chord on the words ‘zum Frieden’ as a musical ‘illumination’ and a sonic signifier of ‘peace’.

The maintenance of the song’s otherworldly atmosphere is supported by its low dynamic level—Marx primarily employs markings in the *pp*–*p*–*mp* range, only occasionally exceeding this dynamic spectrum: in bar 14 he indicates *mf* in the piano part, and, as previously noted, the climactic *f* occurs in bars 34–35. This dynamic scheme reflects the semantic content of the poetry, with the *culminatio* occurring when the lyrical subject finally perceives the longed-for peace at the end of the journey. Furthermore, Marx expects performers to maintain a fully legato approach (*sempre legatissimo*), allowing the melodic and harmonic contours to be further blurred.

The texture of the song is dense. The piano part is written in the middle and lower registers and comprises three musical layers: 1) a bass voice providing the harmonic foundation, often doubled in octaves (left hand); 2) a middle voice realizing the triplets; 3) a soprano voice carrying the melody. It is worth noting that appropriate emphasis of the middle voice allows the apparent polyphony to be highlighted (Fig. 30).



Figure 30. Joseph Marx, *Durch Einsamkeiten*, bars 1–3; the melodic notes are marked in red.

A characteristic rhythmic device is the superimposition of duplet and triplet groups. This rhythmic differentiation contributes to the blurring of melodic and rhythmic contours (Fig. 31) and subtly evokes the journey depicted in the poem¹⁵⁴.

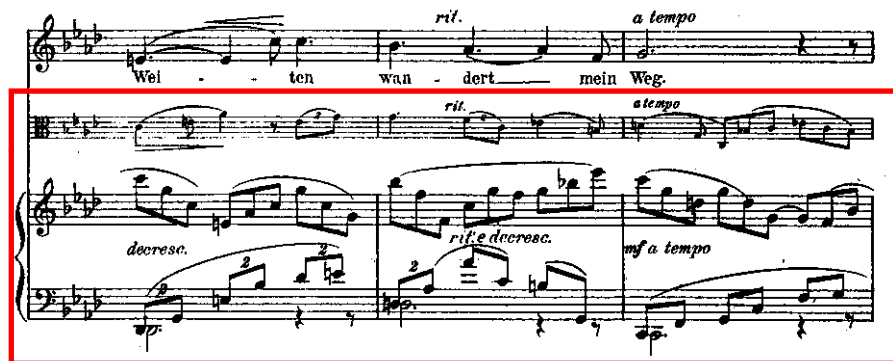


Figure 31. Joseph Marx, *Durch Einsamkeiten*, bars 12–14; the superimposition of triplet and duplet rhythms.

The viola part exhibits a high degree of independence from both the vocal and piano lines. This instrument primarily carries a melodic line and, in contrast to the vocal part, maintains continuity through the use of longer phrases. Only in segment B (bars 18–22) does Marx employ a dialogue with the piano part, utilizing “sighing” motifs (Fig. 32).



Figure 32. Joseph Marx, *Durch Einsamkeiten*, bars 18–20; a dialogue between the viola and the piano, and sighing motifs in the viola part.

The lyrical character of the melody is achieved through the use of triplet motion, occasionally varied with duplet rhythms (cf. Fig. 32). A significant portion of the viola part can be played on the G–D strings, providing a warm timbre in the instrument’s middle register. The melodic contour is undulating, with larger intervallic leaps arranged ergonomically for the

¹⁵⁴ A similar device was used by Franz Schubert in the song *Der Wanderer*. It seems that triple meter movement became established as a musical signifier of journeying.

performer. Marx assigned the viola a crucial role in the climactic passage in bars 33–36, where rhythmic density increases and a virtuosic passage is presented at dynamic *f*, reaching the peak note B₂. It appears that the vocal line accompanies or complements the viola; the voice, in a sense, “translates” and names what remains unspoken in the instrumental parts. In establishing the expressive tone, the viola assumes a primary role, and it can be argued that the work would retain its musical cohesion even if performed without the singer.

2.5 *Trois Caprices* by Ludomir Michał Rogowski

Ludomir Michał Rogowski (1881–1954) belongs to the group of Polish composers whose works have not entered the permanent repertoire of either symphonic or chamber concerts, despite his considerable output, which includes symphonies, chamber music, choral works, and songs. Rogowski studied at the Music Institute in Warsaw under Zygmunt Noskowski, Roman Statkowski, and Emil Młynarski (until 1906). He then continued his studies, among others, with Hugo Riemann and Arthur Nikisch in Leipzig. A particularly significant period for the formation of his aesthetic outlook was his stay in France from 1914 to 1919¹⁵⁵, where he became acquainted with the latest musical trends in Europe. As Ewa Wójtowicz notes, “Rogowski became a composer known within the circles of the Parisian aristocracy, and his chamber and piano works began to be performed in salons”.¹⁵⁶ An interesting description of his musical language was provided by Mateusz Gliński in a review in *Muzyka*, drawing attention to the fact that:

In Rogowski’s compositions, exoticism became a primary source of inspiration. In his shorter works, often built on an impressionistic atmospheric basis, he imparted a sense of distinctiveness and refinement to the music. [...] All the trappings of European “exoticism”—augmented triads, whole-tone passages, capricious rhythms, at times either monotonously extreme or irritably whimsical in their inconsistency—gradually became, in Rogowski’s work, a “mannerism” that began to hinder the free development of his talent¹⁵⁷.

Rogowski sought to renew the musical language employed by Polish composers, who were largely conservative. He believed that the major–minor system limited creative invention and needed to be expanded. To this end, he published a manifesto, *Muzyka przyszłości* (*Music*

¹⁵⁵ Piotr Papla, *Rogowski, Ludomir Michał*, [in:] *Encyklopedia Muzyczna PWM. Część Biograficzna*, vol. 8: Pe–R, ed. Elżbieta Dziębowska (Kraków: PWM Edition, 2004), pp. 436–437.

¹⁵⁶ E. Wójtowicz, *Ludomir...*, op. cit., p. 42–43.

¹⁵⁷ Mateusz Gliński, *Z opery i sal koncertowych*, „*Muzyka*” 1925, no. 11–12, p. 99; cited [in:] E. Wójtowicz, *Ludomir...*, op. cit., p. 330.

of the Future, 1919), in which he outlined his proposals for a new organization of sound. Upon returning to Poland, he worked as a freelance composer, writing music for theatrical productions, conducting, and producing literary works. From 1926 onward, he resided in Dubrovnik, effectively condemning himself to lifelong emigration, unable to reconcile with the lack of understanding and recognition for his music in Poland.

As Antoni Poszowski notes, chamber works “occupy an important place in the totality of Rogowski’s compositional output [...] but they do not constitute the main current of his work.”¹⁵⁸ Compositions featuring string instruments are dominated by violin works, particularly from his early period (e.g., *Fragment rapsodu ukraińskiego*, *Ballada in C minor*, *Serenade in D minor*, 1901–1903). Another group consists of works with larger ensembles, including two string quartets and *Variations in D major* for the same instrumentation, *Spring Song* for violin, viola, cello, and piano, as well as the unusually scored *Méditation* for four cellos. From the violist’s perspective, an especially interesting work is the cycle of four programmatic miniatures for viola and piano, *Conte merveilleux* (published Paris, 1916). Its value lies primarily in the richness of the technical and timbral resources employed.

Rogowski’s song output includes youthful works, such as the cycle of ten songs *Hania* for baritone and piano, individual songs set to texts by authors including Heinrich Heine, Janko Kupała, and Ludwika Rogowska, as well as mature cycles inspired by Oriental poetry, such as *Trois poèmes de Yuan Tseu Ts’ai*. After relocating to Dubrovnik, the composer also began writing songs in Croatian, including two cycles: *Cvijeće* (to texts by Nadežda V. Savatijević) and *Tri pjesme iz stare dubrovačke lirike* (texts by Šiško Menčetić, Djore Držić, and Dinko Ranjina). A separate group consists of songs featuring additional instruments beyond the piano. This reflects Rogowski’s pursuit of new timbral possibilities and his interest in unconventional combinations of voice and instruments. These works include *Serenade* for voice, piano, and violin; *Trois Caprices* for coloratura soprano, viola, and piano (without text), which is the focus of the present study; *Songs of the Sea* for baritone, two French horns, and piano (without text); and *Ave Maria* for voice, violin, and harmonium.

The exact circumstances of the composition of Rogowski’s *Trois Caprices* remain unknown (Table 9). Ewa Wójtowicz notes that the works were composed in 1922, shortly after Rogowski’s return from Belgium to Poland (1921)¹⁵⁹. The idea of combining viola with voice first materialized in *Chansons d’automne*, which, like *Conte merveilleux* for viola and piano,

¹⁵⁸ A. Poszowski, *Muzyka kameralna...*, op. cit., p. 133.

¹⁵⁹ E. Wójtowicz, *Ludomir Michał...*, op. cit., p. 59.

was composed in Paris with a view to chamber concerts held in the musical salon of Natalie Clifford Barney. An interesting account of the premiere of the *Caprices* was left by Karol Stromenger, who placed them within the “old” current of Rogowski’s output, in which

The musical ideas are further distorted by revolutionary intentions. The architectural line collapses almost continuously, the overall layout is sometimes cumbersome, the impression monotonous, and the technique of writing for individual instruments uncertain—all stemming from a persistent striving for striking stylistic effects¹⁶⁰.

This rather critical review sheds light on the reception of Rogowski’s work among the more conservative circles of the Warsaw musical community. At the same time, it is significant that the work was presented in a version for clarinet, viola, and piano—in accordance with the composer’s intention regarding the optional use of clarinet and coloratura soprano.

A distinctive feature of Rogowski’s *Caprices* is the absence of textual content, as suggested by the title of the collection, which alludes to the instrumental tradition of the genre. The works employ vocalises on various syllables, and in Part II only vowels are used, with the composer frequently alternating them—a practice that may present performance challenges.

<i>Trois Caprices</i>	
Years of composition	1921 lub 1922
Premiere	5 December 1925, Hotel Europejski; version with clarinet: Tadeusz Ochlewski (viola), L.M. Rogowski (piano), Wincenty Sznapper (clarinet).
Edition	Warsaw: Gebethner i Wolff, Section of Contemporary Polish Composers, ca. 1925.
Dedication	„A Madame et Monsieur M. Goldman”

Table 9. Basic factual information about Rogowski’s *Trois Caprices*.

In terms of macroform, the cycle is structured according to the principle fast–slow–fast. The main structural idea of the first two pieces is based on the sequential arrangement of sections, whereas the third song, *Plaisanterie*, is cast in an ABA’ form (Table 10). In *Danse fantasque* (Song I), extended passages designated exclusively for voice and viola are particularly striking (e.g., bars 8–12, 16–19, 40–46). The composer employs tempo changes,

¹⁶⁰ Karol Stromenger, *Koncert kompozytorski L.M. Rogowskiego*, „Kurier Poranny” 1925, R. 49, no. 631, p. 5.

which simultaneously signal shifts in musical character and serve as formal caesuras. From bar 20 (*Meno mosso*), a new melodic idea emerges in the piano part, based on sixteenth-note figurations. These contrast with the cantabile vocal line, at times performed in sextuplet mixtures with the viola. The *meno mosso* section from bar 39 functions as a kind of cadence for voice and viola, which polyphonically realize the leading melody along with coloratura, accompanied by sixteenth-note figures on the D string (Fig. 33).



Figure 33. Ludomir Michał Rogowski, *Danse fantasque*, bars 40–42;
a duet between a coloratura soprano and a viola, which realizes a two-voice texture.

The song *Rêve* also features a sectional, sequential structure. The first entry of the voice occurs in bar 6, preceded by an instrumental introduction in which the viola executes two-note passages in relatively awkward patterns from a performer's perspective. The entire opening section is lyrical and calm, in contrast to the subsequent *Maestoso* section (bar 13), dominated by dotted rhythms suggesting a march-like character, despite the 3/4 meter. This section concludes, as in the first song, with a passage without piano—essentially a quasi-cadence for voice and viola (bars 18–22). After a fermata suspending the musical flow (bar 24), the composer introduces a new, lighter, and more playful musical idea, marked *scherzando* (bar 25). This character is maintained until the next tempo change (*più mosso*, bar 33). Despite the increased vivacity, the melodic line retains its lyrical quality.

	<i>Danse fantasque</i>		<i>Rêve</i>		<i>Plaisanterie</i>	
Number of measures	50		53		87	
Meter	c		3/4		6/8	
Main key	Tonal ambiguity, C major		Tonal ambiguity; scale 2:1		Tonal ambiguity	
Form	1-15	A	1-12	A	1-34	A (instrumental intro.)
	16-19	transition	13-24	B (<i>Maestoso</i>)		
	20-38	B (<i>meno mosso</i>)	25-48	C (<i>Scherzando – piu mosso</i>)	35-62	B
	39-50	C (<i>meno mosso</i>)			63-80	A'
			49-53	Coda (<i>Largo</i>)	81-87	Coda (<i>Lento – stringendo</i>)
Vocal range	$d^1 - a^2$		$d^1 - h^2$		$D\sharp^1 - h^2$	
Tempo	<i>Allegro non troppo</i>		<i>Andante</i>		<i>Allegro</i>	
Approximate duration	3'30"		3'30"		2'30"	

Table 10. Ludomir Michał Rogowski's *Trois Caprices*. A synthetic overview.

Rogowski no longer relies on short note values (eighths and sixteenths) but constructs lines based on a combination of eighth- and quarter-note motion. The piano part also becomes more transparent, providing a harmonic foundation, and from bar 37 executes arpeggiated passages reminiscent of a harp accompaniment. The coda, marked *Lento* (from bar 49), is preceded by two bars of *rallentando*, based on dotted rhythmic figures in both voice and viola (an eighth note with two dots followed by a thirty-second note), introducing the final tempo change. The sequential form of the song, juxtaposing sections of varying character—cantabile, majestic, and playful—evokes the very meaning of the title *Rêve*, or “dream,” in which different images emerge and fade, flowing smoothly from one to the next. The title can thus be interpreted as a series of brief but distinctive musical imaginations framed within a single miniature.

Plaisanterie is the only song with an a priori ABA' form. An instrumental introduction (bars 1–10) precedes the first entry of the voice. In both the first section and the reprise, the song's thematic phrase recurs several times. The theme is playful and dance-like, achieved, among other techniques, by having the viola part open pizzicato and by the cheerful character of the piano line, often doubled in octaves (Fig. 34).



Figure 34. Ludomir Michał Rogowski, *Plaisanterie*, bars 1–2; the thematic phrase in the piano part.

Episode B (bar 35) brings a certain calming of the narrative and a more cantabile treatment of the melodic material. The voice and viola engage in a dialogic presentation of the theme—first the soprano (bars 35–42), then the viola (bars 43–49)—before ultimately merging into a consonant two-voice texture in sextuplet mixtures (from bar 51, Fig. 35).



Figure 35. Ludomir Michał Rogowski, *Plaisanterie*, bars 50–55; sixth-based mixtures in the voice and viola parts.

The return of section A' occurs in bar 63 (*Allegro*), this time from the outset including the voice, but in a shortened version compared to the initial statement. The song progresses toward the concluding *Lento*, which serves as the final coda (from bar 81). The last seven bars are performed solely instrumentally, with a gradual increase in tempo (*stringendo*), recalling the cheerful and dance-like procession of the song. Throughout the work, eighth-note motion predominates, providing rhythmic drive. The composer also marked many notes with accents, suggesting a rather firm articulation.

Rogowski's *Caprices* are particularly notable for the distinctive treatment of the female voice and the viola. The main value of the songs lies in their unusual timbral qualities and color. The first example of this specific color appears at the beginning of the first song, where the

viola alternates between two-note figures (and chords in bar 5) played *arco* and *pizzicato*. Through this device, the composer achieves a character that is both barbaric and folk-like (Fig. 36).



Figure 36. Ludomir Michał Rogowski, *Trois Caprices*, bars 1–2; the alternation of *arco* and *pizzicato* fifths as an example of the search for new timbral properties.

The employed effects correspond to the title *Danse fantasque*, suggesting a certain fantastical, and perhaps exotic, character of the song. The music comes across as rather harsh and aggressive. Another device (bars 11–12) aimed at producing a specific timbral effect is the simultaneous execution of *arco* and *pizzicato* with the left hand in a section without piano. The buzzing *pizzicato* on an open string can be interpreted as a kind of distant drone. Toward the end of the song (bar 40), in the next dialogic passage between voice and viola, the composer also employs harmonics (flageolets) as a phrase culmination. One gets the impression that the number of bowing and articulation techniques used within a single song was intended to demonstrate the composer's thorough knowledge of viola technique. At the same time, *Danse fantasque* can feel overloaded. The applied effects often appear artificial, are not always fully audible, and pose significant challenges to the performer.

The second song features numerous two-note figures in the viola part. Here, the composer shows an interest in polyphonic treatment of the instrument, as exemplified in both the introduction (bars 1–6) and the subsequent *Maestoso* section, in which the viola performs passages of octaves and chords. The third song, by contrast, has the most classical sonority, devoid of excessive coloristic experimentation. Its most striking feature is the introduction, where the viola executes eighth-note *pizzicato* passages followed by rapid sixteenth-note runs serving an ornamental function (bars 57, 59).

From a melodic and harmonic perspective, the composer occasionally employs both the chromatic scale and the whole-tone scale (Fig. 37). These devices characterize Rogowski's harmonic language, reflecting his search for renewal of what he considered the worn-out and ossified major–minor system. One may wonder whether these attempts to present new methods of organizing sound sometimes sound artificial and—paradoxically—academic, that is, somewhat forced and unnatural. Poszowski highlights the originality of the *Caprices*, emphasizing the use of scales composed of alternating whole and half steps (“2:1”), the Dorian mode, elliptical triads, “equitable treatment of dissonance,” and the application of “polyphonic structures tonally ambiguous, as well as chords of non-tertian construction.”¹⁶¹

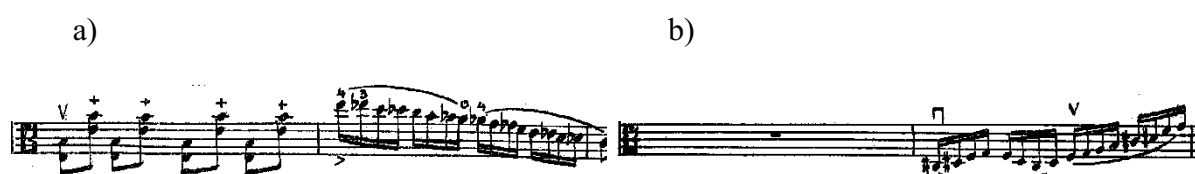


Figure 37. Ludomir Michał Rogowski, *Danse fantasque*, a) chromatic scale (bars 28–29); b) whole-tone scale (bar 32).

The overarching value of the songs, and likely Rogowski's primary aim, was to achieve a specific sonic effect. In this regard, the composer may have been inspired by the Impressionistic approach to musical material. In the first song, he achieves a sound that can be described as barbaric. The hardness of this articulation, reflecting a deliberate primitivism, conveys the character of a folk, ecstatic dance, liberated from the constraints of convention. The expression, particularly in *Danse fantasque*, is marked by vitality, strong rhythmic accentuation, and a certain repetitiveness. The viola serves as an equal partner to the voice and often assumes a narrative function. Importantly, Rogowski not only exploited the instrument's previously appreciated qualities—such as lyricism and warm timbre—but also employed effects characteristic of string technique, including *pizzicato*, left-hand *pizzicato*, and harmonics (flageolets).

Rogowski's *Trois Caprices* represent a unique example in the viola repertoire, as they transcend established genre conventions. The boundary between the song, derived from the *Lied*, and a strictly instrumental work, such as the caprice—or, in Italian, *capriccio*—is blurred. These three miniatures present performers with considerable technical challenges, which, in keeping with the idea of the virtuosic “caprice,” are intended to demonstrate the artists' skill. At the same time, the composer indicated that the works may be performed in an alternative

¹⁶¹ A. Poszowski, *Muzyka kameralna...*, op. cit., p. 140.

version with clarinet substituting the vocal part, thereby allowing for a purely instrumental version.

2.6 *Drei Gesänge* by Siegmund von Hausegger

Siegmund von Hausegger (1872–1948) entered the annals of music history primarily as a conductor and organizer of musical life, and only secondarily as a composer. In Polish musicological literature, his figure has not received extensive scholarly attention. He initially pursued activity as a pianist and ensemble director with the Grazer Wagnerverein in Austria, before, at the turn of the nineteenth and twentieth centuries, establishing professional ties with German orchestras. At his initiative, a concert series devoted to the promotion of contemporary music—the so-called *Moderne Abende*—was inaugurated in Munich. Hausegger was invited to conduct orchestras in, among other cities, Berlin, Hamburg, and Frankfurt am Main, and from 1920 to 1934 he served as Rector of the Akademie der Tonkunst in Munich. In addition, he directed the subscription concerts of the Munich Philharmonic (1920–1938), and in 1920 assumed leadership of the Allgemeiner Deutscher Musikverein¹⁶².

From an aesthetic standpoint, Hausegger's oeuvre remained under the pronounced influence of Richard Wagner's achievements; he himself identified as a representative of the "New German School" in music, aligning his work with the current of late Romanticism. He began his compositional career with two operas, subsequently turning to orchestral songs, programmatic symphonies, and symphonic poems, consistently privileging artistic expression over extramusical content.

Hausegger's vocal output may be divided into two principal currents: the orchestral song and the *Lied* with piano accompaniment. The former category includes such works as *Zwei Gesänge* to texts by Gottfried Keller and Friedrich Hebbel for tenor and orchestra (1902–1908), and *Morgensegen* for tenor with orchestra and organ (1925). These compositions reveal distinct Wagnerian resonances—a predilection for monumental orchestration, a dark and low-register orchestral sonority, and an expressive idiom suggesting condensation of dramatic tension, as though the works themselves constituted fragments of a highly concentrated music drama.

Hausegger composed traditional songs with piano accompaniment almost from the outset of his creative activity—*Odins Meeresritt*, the first dated song, stems from 1892—until as late as 1941 (*Wär's dunkel, ich läg im Walde*). In total, his output comprises more than seventy songs, some of which were organized into cycles, such as *Lieder der Liebe*—twelve

¹⁶² K. Marsoner, *Hausegger...*, op. cit., p. 878.

songs to poems by Nikolaus Lenau—or *Drei Lieder nach altdeutschen Dichtungen* to anonymous texts from the tenth, twelfth, and thirteenth centuries¹⁶³. Moreover, the composer turned on several occasions to German translations of Robert Burns (e.g., *Bleib, mein Trauter* and *Mein Schweinchen*) as well as to folk poetry (for instance, *All mein Gedanken, Ich fahr dahin*). Hausegger himself recalled that his interest in the genre of the *Lied* was awakened under the influence of the ballad composer Martin Plüddemann, who arrived in Graz in the early 1890s and organized song recitals that Hausegger attended with enthusiasm. Around the same time, he encountered the poetry of Conrad Ferdinand Meyer and Otto Julius Bierbaum, which inspired his first compositional attempts. Hausegger was drawn above all to texts engaging with themes of nature, a predilection he underscored in one of his letters:

I had a predilection for setting poems that had a natural atmosphere as their subject. A feeling for nature had been instilled in me at any early age by the picturesque surroundings of my hometown and by our regular summer stays at the foot of Dachstein in a region rich in magnificent pictures, and it soon became a part of my artistic sensibility.¹⁶⁴

The musical dimension of Hausegger's songs remains subordinated to the expressive demands of the poetic text; accordingly, he cultivated predominantly the through-composed type of *Lied*. The vocal lines are generally lyrical in character, with the text treated syllabically to ensure clarity of declamation, and confined to a relatively moderate ambitus, only rarely exceeding the span of two octaves. The piano frequently assumes an expanded and independent melodic role, while the harmonic language remains grounded in the major–minor tonal system, albeit with a marked predilection for chromatic inflection. A preference for the lower register of the piano is readily discernible; as the expressive tension of the text intensifies, the composer correspondingly thickens the texture, introducing dense chordal formations, often enriched with dissonant components. In passages of more fluid, narrative continuity, by contrast, the piano part frequently doubles the vocal melody in unison or at the octave. Hausegger's songs are predominantly characterized by a nostalgic atmosphere and a calm, contemplative musical discourse imbued with reflective inwardness. Nevertheless, his output also includes works of a more playful or dance-like character (e.g., *Das Liebchen, Mein Schweinchen*).

The *Drei Gesänge nach mittelhochdeutschen Dichtungen* by Siegmund von Hausegger were composed over a period of four years, between September 1923 and October 1927. It

¹⁶³ The complete list of works by Siegmund von Hausegger can be found in: F. A. Kleissle, *Aufklänge...*, op. cit., pp. 628–634.

¹⁶⁴ Eckhardt van den Hoogen, liner notes to the CD *Siegmund von Hausegger: Lieder*, CPO, 2018, p. 18.

should be noted that *The New Grove Dictionary of Music and Musicians* erroneously lists 1921 as the year of the cycle's composition¹⁶⁵. The precise circumstances of the premiere remain unknown; however, it may reasonably be assumed that the works were first performed within the Munich musical milieu, given that between 1920 and 1936 the composer served as principal conductor of the Munich Musical Society (see Table 11).

<i>Drei Gesänge nach mittelhochdeutschen Dichtungen</i>	
Years of composition	<i>Liebesklage</i> – 16 September 1923 <i>Der Falke</i> – 15 September 1926 <i>Liebeslied</i> – 7 October 1927
Author or source of the text	<i>Carmina burana</i> (<i>Codex Buranus</i>) 13th century (Song I) Der von Kürenberg, 12th century (Song II) Anonymous author; 13th century (Song III)
Premiere date	Unknown
Edition	Berlin, Ries & Erler 1927
Dedication	Hella von Hausegger (Song <i>Der Falke</i>)

Table 11. Basic factual information on *Drei Gesänge* by Siegmund von Hausegger

The text of the first song is drawn from the thirteenth-century *Codex Buranus*, a collection immortalized in cultural history above all through Carl Orff's cantata *Carmina Burana*. The six-line excerpt employed by Hausegger constitutes an example of medieval lyric poetry of lament and longing, structured according to an abccdd rhyme scheme. The poem unfolds in a simple form of short, melodious lines, enriched by recurring motifs (e.g., the greenness of the forest, the absence of the beloved), which collectively generate an atmosphere of melancholy and solitude.

Within the poem one discerns a striking contrast between the depiction of the forest, in which nature is reborn ("floret silva undique"), and the lyrical subject immersed in sorrow and emptiness. Spring—traditionally a symbol of joy—intensifies the speaker's suffering by recalling the absent beloved. The lament ("O weh") and the rhetorical questions articulate helplessness and emotional despair, while the final line ("wer soll mich minnen?") underscores both solitude and the yearning for love. The fragment thus conveys a universal longing for intimacy: despite the revival of nature, for the solitary individual the world has lost its radiance.

¹⁶⁵ Hausegger, Siegmund von [entry in:] Grove Music Online website, <https://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000050783?rskey=diMGbQ&result=1>; accessed 27 April, 2025.

One may also perceive an implicit motif of pilgrimage or war—common causes of separation in the medieval period—which would have further heightened the drama of longing.

The second song, *Der Falke*, sets a text by Der von Kürenberg, one of the earliest known German poets. The poem belongs to the early lyric tradition of Minnesang, the medieval courtly poetry devoted to the expression of amorous sentiment. Cast in two stanzas of seven unrhymed lines each, with the seventh and fourteenth lines repeated, the text presents in simple yet evocative imagery the story of a love symbolized by a falcon. The lyrical subject—most likely a woman—recounts her prolonged efforts to tame the bird. When she finally succeeds in subduing it and “adorning its feathers with gold,” the falcon rises aloft and flies away to distant lands. In the poem’s subsequent lines, the speaker observes with nostalgia and longing as the bird, embellished with “red gold,” soars proudly and magnificently through the air.

In this poem, the falcon functions as a transparent metaphor for the beloved—or for love itself¹⁶⁶. The process of taming it symbolizes the effort invested in winning and sustaining affection; yet, despite such exertions, love proves elusive and resistant to human will—like a free bird that ultimately abandons its keeper. The motif of loss and helplessness in the face of emotional forces thus emerges, alongside the idea of freedom: the beloved’s heart, like the falcon, cannot be constrained or held captive by force. The poem culminates in a prayer, a supplication addressed to God to unite those who remain faithful to one another in love. This benediction constitutes not only the lyrical subject’s personal desire, but also a more universal reflection on the durability of affection and the hope for its fulfillment.

The song *Liebeslied*, like the preceding one, sets a poem belonging to the tradition of medieval German love lyric, most likely connected with the Minnesang. The poem’s structure is based on the repetition of entire lines and phrases, which imparts a chant-like rhythm while simultaneously intensifying the atmosphere of anticipation directed toward the cherished “Geselle.” This repetition assumes an almost incantatory function—a verbal attempt to summon the beloved through the very force of utterance.

The poem portrays a state of ardent, impassioned longing experienced by the lyrical subject for the beloved, designated by the term “Geselle”—a word which in the medieval context could denote not only a “journeyman” in the professional sense, but more broadly a close companion or partner. Within the emotional framework of the poem, the term acquires an additional resonance of tenderness and intimacy. Seized by restless trembling (“in Zittern harr’ ich dein” – “in trembling I await you”), the speaker articulates an intense desire for reunion.

¹⁶⁶ Cf. Władysław Kopaliński, *Słownik symboli*, (Wiedza Powszechna, Warszawa 1990), p. 397.

The recurring invocation “komme, komm Geselle mein” heightens the emotional tension, conveying impatience and fervent yearning. Waiting becomes a profoundly physical experience—an embodied trembling that shakes the entire being.

Of particular interest is the image of the “sweet, rose-colored mouth” (“*süßer rosenfarbner Mund*”), destined to “heal” the speaker. The lips of the beloved symbolize here both a source of life and joy and a remedy for the pain of solitude. The motif of the body—especially the mouth—associated with healing appears frequently in medieval love poetry as an expression of the desire for both spiritual and corporeal fulfillment. Thematically, the poem engages two central motifs of medieval lyric: unfulfilled love and longing. Love emerges as a force that subjugates the entirety of human existence—body, emotions, and thought alike. At the same time, the text reveals how closely the medieval conception of love borders upon mystical experience, marked by an intense tension between desire and absence.

From the standpoint of musical setting, the songs embody a Romantic aesthetic with a distinctly balladic inflection. In *Liebesklage*, formal articulation is determined by texture and by the interplay of the individual voices (see Table 12). In the opening section (to m. 16), the vocal line and the viola engage in quasi-responsorial imitation; only in m. 16 does a polyphonic “unification” of the parts occur. Up to m. 32, the lines unfold with considerable independence, reaching a dynamic climax in m. 20 on the words “Es ist geritten von hinen” (“he rode away from there”). The song as a whole remains homogeneous in character and expression, and the culmination arises organically from a gradual intensification of tension accompanied by a subtle thickening of texture. This climax, however, is not ecstatic in nature; rather, it consists in a free opening of sound and phrase, which for much of the work had oscillated within the dynamic range of *p* to *mf*. The first song thus functions as a kind of introduction to the cycle as a whole. The composer employs archaizing devices such as responsorial sequences between voice and viola concluded with fermatas, as well as an arpeggiated piano accompaniment evocative of the lute or harp. Owing to the solo phrases at the outset, one gains the impression of a certain recitative quality and an improvisatory stylistic gesture (Fig. 38).

	<i>Liebesklage</i>		<i>Der Falke</i>		<i>Liebeslied</i>	
Number of verses / stanzas	6 lines		14 lines (lines 7 and 14 repeated)		12 lines	
Number of measures	44		96		82	
Main key	E minor		C-sharp minor		E major	
Form	bars 1-15	a – a dialogue between the viola and the voice	bars 1-11	A' instrumental introduction	bars 1-19	A: Instrumental introduction
			bars 12-33	Lines: 1-7; Development of the voice	bars 20-46	lines 1-6
					bars 47-82	B: lines 7-12
	bars 16-32	b – <i>gradatio</i> , two-part texture of the voice and viola (bar 20 – <i>culminatio</i>)	bars 33-43 bars 44-51	B: lines 8-9; Development of the voice and viola (culmination, bar 42) Instrumental ritornello		
	bars 33-44	a' – instrumental epilogue	bars 52-79 bars 80-96	A': lines 10-14; development of the voice Instrumental epilogue		
Tempo	<i>Langsam, sehnsuchtsvoll</i>		<i>Bewegt, mit Schwermut</i>		<i>Etwas bewegt</i>	
Meter	9/8, 6/8		12/8, 9/8, 3/4		3/4	
Duration	2'45"		5'		3'50"	
Vocal range	$d^1 - e^2$		$ces^1 - ges^2$		$c^1 - f^2$	

Table 12. *Drei Gesänge* by Sigmund von Hausegger. Synthetic overview.

The song *Der Falke* constitutes the central link of the cycle—the most expansive movement, imbued with inner dramatic tension, micro-climaxes, and a pervasive sense of melancholy articulated through the key of C-sharp minor. For string instruments, this tonality is far from self-evident, owing to the absence of naturally resonant overtones derived from open strings. The composition is cast in a relatively freely conceived ABA' form. Particular attention must be drawn to the pronounced privileging of the viola part, which rests for only eleven measures out of a total of ninety-six, whereas the vocal line is silent for as many as thirty-seven measures.

Langsam, sehnsuchtsvoll

Figure 38. Sigmund von Hausegger, *Liebesklage*, bars 1–12; quasi-responsorial sequences between the viola and voice against a piano texture imitating a lute or harp

Together with the piano, the viola shapes both the extended introduction and the epilogue of the song. Of particular interest is the use of polymeter from m. 12 onward: the vocal part is characterized by a calmer, duple rhythmic motion, whereas the viola and piano assume responsibility for sustaining a more animated triple pulse, with its attendant sense of agitation and animation (Fig. 39).

Ruhig (nicht schleppend)

Figure 39. Sigmund von Hausegger, *Der Falke*, bars 10–13; an example of the use of polymeter.

The climax of the song occurs in mm. 41–42, where the lyrical subject expresses sorrow and lamentation for the falcon that has flown away to distant lands. Hausegger achieves this climax through a combination of heightened dynamics (*ff*), accents on the majority of eighth notes in the viola part, the instrument's relatively high register, and richly textured chords in the piano part (particularly in m. 41; Fig. 40).

The final section of the song, beginning at m. 69, is notable for the gradual calming of the musical narrative, achieved through both agogic shaping and textural treatment. This is indicated by markings such as “Gehalten” (“restrained”) and “Sehr ruhig” (“very calm”), together with a dynamic of *p* and a *diminuendo*, as well as arpeggiated figures in the piano part (mm. 74–75), which serve as a subtle reminiscence of the first song.



Figure 40. Siegmund von Hausegger, *Der Falke*, bars 39–44; the dynamic climax of the song.

In *Der Falke*, the viola functions as a pivotal musical element, shaping both the mood and the trajectory of the musical narrative. Hausegger constructs its melodic line in a wave-like manner, frequently based on triadic progressions, which ensures a natural fluidity characteristic of viola performance practice, despite the challenges posed by the key.

The harmonic language of the song becomes progressively richer as the dramatic tension unfolds. Whereas the opening measures are dominated by chords built on various forms of the dominant and subdominant, increasing tension brings modulations to more distant keys. Of particular interest from a harmonic perspective is the passage of the piano solo from mm. 29–33, where, within the framework of E major, the composer introduces a series of chromatic inflections and alterations, ultimately modulating to C-sharp minor in m. 33 (Fig. 41).



Figure 41. Siegmund von Hausegger, *Der Falke*, bars 29–32;
a modulatory passage connecting E major with C minor

At the climactic moment (m. 42), the composer does not shy away from a striking dissonance—a minor second produced by the superposition of F₂ in the vocal line and F $\sharp$ ₂ in the viola part. This sonority captures the listener’s attention through its insistence, yet simultaneously aligns perfectly with the essential dramaturgy of the song.

Liebeslied, or “Love Song,” adopts an AB form, with the B section incorporating motivic borrowings from the instrumental introduction. The work maintains a calm musical flow, supported by linearly conceived voice parts. The viola, together with the piano accompaniment, plays a crucial role in establishing a serene, warm atmosphere, characterized by a *dolce* quality. The composer himself indicated *mit grosser Wärme* and *frei* (Fig. 42). Smoothness of musical motion is further reinforced by the frequent recurrence of a specific rhythmic figure ♩. ♩ (e.g., mm. 30–31 and m. 35).



Figure 42. Siegmund von Hausegger, *Liebeslied*, bars 1–3; the marking
mit grosser Wärme suggests the performer should warm the tone

The transitional passage occurs in mm. 47–56, where only the voice and piano remain—a relatively rare texture in the cycle. This section is also one of the most intimate and Brahmsian in expression, featuring a lullaby-like piano accompaniment and a naturally ascending melodic-

harmonic progression. The passage aligns closely with the text, which evokes the memory of the beloved's sweet lips (*“süßer rosenfarbner Mund”*; Fig. 43).



Figure 43. Sigmund von Hausegger, *Liebeslied*, bars 49–54;
a *dolce* passage without the viola, depicting the sweet lips of the beloved

The vocal lines in Hausegger's songs may be described as undulating. The composer generally avoids large intervallic leaps, favoring stepwise motion in seconds and thirds, occasionally supported by triads characteristic of the work's principal key. Similarly, rhythmic treatment remains largely unified within individual pieces—there are no abrupt disruptions or gestures introducing a new affect. Climaxes are therefore achieved primarily through increases in dynamics and shifts in register. Hausegger does not engage in word painting; rather, he focuses on conveying the overall mood of the song. The very choice to set medieval German poetry situates this cycle within a historicizing trend, reflecting a Wagnerian fascination with Teutonic culture, Germanic legends and myths, and a romantically idealized vision of chivalry and the Middle Ages.

From a performer's perspective, the *Drei Gesänge* by Sigmund von Hausegger are notable for the extensive use of performance indications regarding tempo and expression. This suggests that the composer possessed a carefully considered musical vision for the works and their concrete sonic realization. It is difficult, however, to determine with what precision these interpretive instructions were realized in practice, given the absence of an established performance tradition and the lack of recordings.

The *Drei Gesänge* by Hausegger exhibits the characteristics of a song cycle, as evidenced by unifying elements across the individual songs, such as key relationships (the tonal affinity of E minor – C# minor – E major) and the thematic coherence of the selected texts. The first song functions as an introduction of sorts, a prelude, reflected in its brief form and spare accompaniment. In *Der Falke*, tension reaches its apex, expressed through the sorrow for the absent beloved, symbolized in the poem by the falcon that flies away. Musically, this song is

also the most elaborately constructed, featuring internal climaxes, harmonic tensions, and chromatic alterations. The viola line maintains coherence with the piano, with the instruments frequently interweaving in shared eighth-note motion. The principal climax, coinciding with the words describing the falcon's flight to distant lands, conveys a form of anguished, almost shouted grief and lamentation. The resolution of this emotional tension occurs in the third song, whose calmer rhythm and mood provide a sense of soothing release. Although *Liebeslied* portrays longing for the beloved's closeness, it is a longing with which the lyrical subject has made peace, underscored by the song's major mode—a tranquil, even “sweet” tonality—and gentle musical poetics.

Despite the absence of recurring motifs or thematic material uniting the songs, a consistent character is evident across the cycle. The songs are marked by long-breathed phrases, a cantabile treatment of the melodic lines, and a pronounced emphasis on the viola, which in extended passages assumes the role of a solo instrument accompanied by piano.

3. Performance Aspects

The performer of songs with an *obbligato* instrument encounters numerous challenges in the course of preparing such works, including specific technical and interpretive difficulties. The present chapter addresses primarily issues related to viola performance within the distinctive ensemble configuration of voice, viola, and piano. It outlines several key aspects, including bowing, articulation, fingering, and phrasing, as well as, in the realm of chamber collaboration, agogic considerations and the particular challenges arising from working with the human voice. These issues will be treated synthetically. Rather than analyzing each individual song in detail, the discussion will focus on selected thematic areas, illustrated with examples drawn from the repertoire under consideration.

At the outset, it is important to emphasize the uniqueness of the ensemble context in which these songs are rehearsed and performed. String players only rarely have the opportunity to collaborate with singers in such an intimate chamber setting; conversely, performers of vocal lyric repertoire infrequently prepare songs with an *obbligato* instrument. This type of collaboration opens new perspectives on musical creation and, more broadly, encourages a different approach to the very substance of sound. From the pianist's standpoint, this form of cooperation occupies an intermediate position between instrumental chamber music and vocal lyricism, requiring sensitivity to both traditions and their distinct expressive demands.

3.1 Bowing and Articulation

Bowing constitutes one of the fundamental tools in the violist's performative arsenal, and the selection of specific solutions in this domain has a direct impact on the interpretation of a work. Skillful command of the bow is a prerequisite for achieving differentiated and expressive articulation, as well as for subtle gradation of tonal intensity. Such control is made possible through various parameters of bow technique, several of which admit of continuous gradation:

- 1) Bow direction (up-bow / down-bow)
- 2) Speed of bow movement (slow → moderate → fast)
- 3) Length of bow and the segment used (lower half / middle / upper half)
- 4) Amount of bow hair engaged (full hair, bow tilted toward the player, bow tilted away from the player)
- 5) Distance of the bow from the fingerboard and the bridge
- 6) Degree of bow pressure applied to the string.

The resultant of these elements is a differentiated tone color, manifested in varying degrees of saturation, volume, and articulation. The songs under consideration constitute above all a test of proficiency in sustaining continuous, cantabile *legato* and in executing the *détaché* technique, which stems from the predominance of the melodic factor—the very essence of song as a genre. In the course of performance preparation and interpretation, the instrumentalist is confronted with bowing-related dilemmas that may significantly influence the sonic shape and expressive character of individual passages, and even of the work as a whole.

The Choice of Bow Direction at the Beginning of the Work

The decision to begin a work with either a down-bow or an up-bow should be determined by the sonic quality the performer seeks to achieve. Traditionally, when a piece begins with an anacrusis, it is initiated with an up-bow so that the strong beat of the measure may be played with a down-bow—the most natural and gravity-assisted motion for the right hand. In the preparation of the works discussed here, however, this principle did not constitute a dogma. Bowing choices were made each time with a view to attaining a specific sound effect and tonal quality, rather than adhering exclusively to general technical conventions.

Beginning with a down-bow offers greater security, providing comfort associated with the natural gravitational motion of the arm and with breathing (the opening of the chest), thereby facilitating a coordinated onset of sound among the ensemble partners. Conversely, an up-bow facilitates the effect of a tone “emerging from nothing,” from a pianissimo level, and allows it to develop progressively (as the bow approaches the frog, the natural weight of the right hand increases the pressure exerted on the strings). An up-bow, however, may pose challenges in achieving a unified entrance with fellow performers, as the initiating gesture becomes less distinct. Below are discussed situations in which the chosen bowing differed from what might be suggested by metrical considerations (i.e., the presence or absence of an anacrusis in the viola part; cf. Table 13).

Title of the piece	Upbeat in the viola part	Initial bowing
<i>Far, far from each other</i> (Bridge)	yes	up-bow
<i>Where is that our soul doth go?</i> (Bridge)	yes	down-bow
<i>Music when soft voices die</i> (Bridge)	no	down-bow
<i>Nun die Schatten dunkeln</i> (Busch)	no (tartin on the second eighth note)	down-bow
<i>Wonne der Wehmut</i> (Busch)	no	up-bow
<i>Busch Aus den Himmelsaugen droben</i> (Busch)	yes	up-bow
<i>Liebesklage</i> (Hausegger)	no	up-bow
<i>Der Falke</i> (Hausegger)	yes	up-bow
<i>Liebeslied</i> (Hausegger)	yes	down-bow
<i>Harmonie du soir</i> (Loeffler)	no	down-bow
<i>La chanson des Ingénues</i> (Loeffler)	yes	up-bow
<i>La lune blanche</i> (Loeffler)	no	down-bow
<i>Le Rossignol</i> (Loeffler)	no (starting from the second eighth note)	down-bow
<i>Rêverie en sourdine</i> (Loeffler)	no	up-bow
<i>Durch Einsamkeiten</i> (Marx)	no (starting from the second beat of the bar)	up-bow
<i>Danse fantasque</i> (Rogowski)	no	up-bow
<i>Rêves</i> (Rogowski)	no	down-bow
<i>Plaisanterie</i> (Rogowski)	no (starting on the second eighth note)	<i>pizz.</i>

Table 13. Initial bow direction and metrical conditions in the individual songs.

Beginning the Anacrusis with a Down-Bow

Of the six songs in which the viola part begins with an anacrusis, four were initiated in the conventional manner, that is, with an up-bow (see Table 13). In Bridge's *Where is that our soul doth go?* and Hausegger's *Liebeslied*, however, despite the presence of an anacrusis, a down-bow was employed. In Bridge's song, this decision was prompted by the marking *f* and *molto espressivo*, which effectively necessitate beginning the tone at the frog in order to achieve considerable intensity of sound (Fig. 44). In Hausegger's *Liebeslied*, the anacrusis was likewise begun with a down-bow in order to allow for a dynamic expansion of the half note B1 in the following measure—played with an up-bow. The composer included the marking “mit grosser Wärme” (“with great warmth”), which encourages a plastic shaping of the opening measure (Fig. 45). From a performative and expressive standpoint, a firm support of the tone and its subsequent development proved significantly more important in both Bridge's and Hausegger's songs; hence, the decision to begin the anacrusis with a down-bow.



Figure 44. Frank Bridge, *Where is that our soul doth go?*, bars 7–10; the viola anacrusis begins with a down-bow to achieve a full, dense sound (*f* and *molto espressivo*).



Figure 45. Siegmund von Hausegger, *Liebeslied*, bars 1–2; the anacrusis begins with a down-bow in order to develop the half note B1 dynamically with an up-bow.

Beginning with an Up-Bow on the Strong Beat of the Measure

Of the twelve songs in which the viola part begins on the strong beat of the measure (or after an eighth-note rest, as in Loeffler's *Le Rossignol*), five were initiated with an up-bow, contrary to common performance practice (cf. Table 13). In each case, the decision was dictated

by the need to achieve an appropriate tonal quality. Several examples of this approach, together with their justification, are presented below.

In Adolf Busch's *Wonne der Wehmut*, the choice of an up-bow is crucial for executing the notes E# and C# with *staccato* articulation despite their placement at the beginning of the measure. Playing slightly above the midpoint of the bow produces a warm and rounded tone while maintaining a *piano* dynamic and properly shaping the phrase (Fig. 46). This type of articulation also serves to evoke the "tears" that are subsequently mirrored in the vocal line.



Figure 46. Adolf Busch, *Wonne der Wehmut*, bars 5–7; starting with an up-bow on the strong beat to achieve a light *separato* articulation on the dotted notes.”

Hausegger's *Liebesklage* was likewise begun with an up-bow, despite the placement on the strong beat of the measure, in order to achieve the softest and most discreet dynamic possible (Fig. 47). The viola opens the work solo, unaccompanied by other voices, which allows the performer to start from *niente*—a beginning for which a gentle up-bow is particularly well suited.



Figure 47. Siegmund von Hausegger, *Liebesklage*, bars 1–2; starting with an up-bow to shape the phrase emerging from *niente* dynamics.

Another example of beginning with an up-bow on the strong beat of the measure is Loeffler's *Rêverie en sourdine*. This approach allows for a gradual emergence of motifs at a *pp* dynamic and facilitates the shaping of the ornamental melodic line in m. 4 (Fig. 48).



Figure 48. Charles Martin Loeffler, *Rêverie en sourdine*, bars 1–2; starting with an up-bow to create the effect of a sound emerging.

The examples above demonstrate that the overriding interpretive goal for the violist performing songs is to tailor the manner of initiating the work to the desired sound quality while simultaneously taking into account the unfolding musical events. The performer must anticipate in advance when a climax is to be reached or resolved and what resources will be required to achieve this. Beginning an anacrusis with an up-bow therefore need not be regarded as a primary rule, as might be suggested by commonly accepted pedagogical methods. It should be noted that individual songs differ from one another, and the role or function of the viola in a given passage also varies. A unifying element in the examples discussed is the low initial dynamic of the songs (*p*, *pp*), which primarily justifies the use of an up-bow.

The Issue of *Legato*

One of the most significant challenges facing the performer of the analyzed songs is the skillful shaping of a *legato* phrase, without audible or visually perceptible changes in position, string plane, or bow direction. *Legato* playing is understood here both as the connection of notes on a single bow stroke and as smooth, continuous, and uninterrupted changes of bow direction in *détaché*. The principal difficulty in maintaining *legato* on a single bow direction lies in avoiding so-called “bow separation,” that is, the uncontrolled release of bow pressure on the string during note changes. This is a frequent—but undesirable—defensive habit, often arising from fear of poor intonation. Anticipating the possibility of producing an impure tone, the musician instinctively lightens the bow pressure to minimize the risk of exposing a potential flaw.

Why, then, does *legato* constitute such a central performance issue in these works? The answer lies in the very nature of the song and its vocal purpose. The human voice is naturally capable of executing smooth transitions between pitches, and *legato* is, in a sense, the most fundamental and instinctive means of connecting tones. Since, in these songs, both the voice and the viola frequently share the same melodic material—whether complementing or engaging in dialogue—the sound produced by the violist should, as much as possible, approximate the emission of the voice. Smooth *legato* must be executed with both the right and left hand.

Inept handling of this articulation can produce a perceptual dissonance between the vocal line and the viola: the tone quality achieved on the viola may differ markedly from that of the singer, whereas the aesthetic aim is to achieve expressive and articulatory cohesion between performers. Below, examples and performance analyses of selected passages are presented, illustrating several different technical and interpretive aspects of this issue.

In the songs under study, a cantabile approach to shaping melodic lines predominates, reflecting a horizontal, vocal-like conception. *La chanson des Ingénues* serves as a model example of the viola imitating the articulation of the voice, due to the canonic technique employed in the work. The violist should aim for articulation as close as possible to that of the singer (similarly to the pianist). Alongside the prevailing *legato* passages, there are also sections in which the violist must literally mimic the vocal line, responding flexibly to subtle articulatory changes—shortening or lengthening notes, emphasizing *marcato* on certain key words, and so forth.

A particularly demanding example of maintaining *legato* is Busch's *Nun die Schatten dunkeln*, in which eighth-note motion predominates, quasi-ornamental in character, and reminiscent of the dense Brahmsian texture. The difficulty of the opening section is compounded by the low initial dynamic (*pp*) combined with the marking *dolce espressivo*. In performance, it was decided to divide the bows as indicated by the composer in order to achieve clearer phrasing and a natural dynamic swell, depending on the direction and shape of the melodic line. To maintain strict *legato*, the performer must always prepare the right hand for the next string change and endeavor, as far as possible, to sustain continuous vibration (Fig. 49).



Figure 49 Adolf Busch, *Nun die Schatten dunkeln*, bars 1–8;
a suggested bowing scheme while maintaining strict *legato*

A similar example, this time from the French repertoire, comes from *Harmonie du soir*. The texture of the passage in question is considerably lighter than in Busch's song, and the performer should aim to achieve *legato* while maintaining a delicate dynamic. This dynamic corresponds to the mood and expression of the song, which depicts the “evening harmony.” In the recording process, care was taken to avoid any audible jerks of the right hand on the bar lines, and to ensure that each scale passage emerged from a single energetic impulse of the bow (Fig. 50).



Figure 50. Charles Martin Loeffler, *Harmonie du soir*, bars 141–150;
a passage in which maintaining continuous *legato* in the right hand is particularly important
(due to the contrary motion between the viola melody and the piano's right hand – blue arrows).

Another similar example is Loeffler's *Rêverie en sourdine*. Here, strict *legato* must be maintained primarily between notes that do not fall under the same bow stroke (Fig. 51). Motifs marked in blue indicate passages where the performer should pay particular attention to sustaining *legato*, as their closed structure (a triplet of three notes plus an eighth note) encourages a tendency to rearticulate. In performance, care was taken to preserve both the bow direction and the sense of dynamic shaping between successive motifs, in accordance with the markings *crescendo* and *animé*. Crucial to achieving this effect was the delicate dynamic development of the eighth notes following the sixteenth-note triplet (notes: D1, G1, D2; Fig. 51).

The image shows a musical score for Charles Martin Loeffler's *Rêverie en sourdine*, bars 9-12. The score is written for voice, piano, and cello/bass. The vocal line is at the top, with lyrics: "-len- ce pro- fond, Fon-dons nos â- mes, nos coeurs Et nos". The piano accompaniment is in the middle, and the cello/bass line is at the bottom. A red box highlights the vocal line, and blue boxes highlight specific motifs in the piano accompaniment. The piano accompaniment includes markings like "poco rall.", "cresc. e animato-", "f", "poco f", and "a tempo". The cello/bass line includes "f imitant le cembalo".

Figure 51. Charles Martin Loeffler, *Rêverie en sourdine*, bars 9–12; motifs requiring a significant number of position shifts in the right hand are marked in blue.

La lune blanche, in turn, exemplifies a song in which the viola's role is primarily to create a musical background and evoke the shimmering light of the moon. Here, maintaining legato serves more of an atmospheric than a formal function. It should be noted that, according to the original bowing suggestions, the viola was intended to perform four measures on a single bow stroke. In practice, however, the bowing was divided in half (every two measures; Fig. 52). This allows for more flexible control of the sound while simultaneously requiring greater precision in connecting individual bows. The violist must ensure that the beginning of each new bow stroke is not overly accented, thereby preserving the original continuity of the phrasing. Interestingly, no dynamic markings are indicated in the part, but considering the expressive content of the text, a dynamic of *p* or *mp* was chosen, with the option of using a mute. Technically, the piece should be performed almost entirely on the upper half of the bow, as a high position of the right arm facilitates the delicate dynamic. Figure 52 illustrates a selected sixteenth-note passage requiring flexibility in the right hand—especially the wrist—due to several string-plane changes occurring within just two measures. Similar passages appear several more times throughout the work.

La lune blanche

[Poésie de Paul Verlaine]

Allegro

[Voix] 5 La lu- ne

Upper half of the bow

[Alto] con sordino

[Piano]

10 blan- che Luit dans les bois; De cha- que bran- che

15 Part u- ne voix Sous la ra- mé- e... O bien- ai-

Figure 52. Charles Martin Loeffler, *La lune blanche*, bars 1–15; an example of long phrase bows in the viola part that have been divided while maintaining the directional flow of the bowing. The measures marked in red indicate passages requiring right-hand flexibility due to four string-crossing changes.

Maintaining strict *legato*, particularly in the right hand, is especially important in Bridge's songs, where the melodic and rhythmic independence of the viola is very high. The passage from *Far, far from each other* provides a clear example of rhythmic variety, rarely encountered in Busch's works. Despite the notation of specific bows, the performer should aim to build a long, connected phrase that links individual motifs, particularly across bow changes (Fig. 53). Since the viola here functions effectively as an equal partner to the voice—or even as

the equivalent of a second vocal line—the violist, in shaping the sound, should approach the part with a vocal conception in mind.



Figure 53. Frank Bridge, *Far, far from each other*, bars 30–45; the bow endings marked in red indicate points that require continued *legato* playing and sustained phrase shaping.

Maintaining *legato* and phrase continuity is particularly challenging here because the initial dynamic of the passage is *pp*, which is highly sensitive to abrupt changes in string plane, position, or bowing. For this reason, it is recommended to keep the right arm relatively high, allowing the performer to stay within a delicate dynamic and minimize potential disruptions in bow direction changes. A similar issue arises in Hausegger's second and third songs, where the independence of the melodic lines is significant and the viola occasionally carries solo passages accompanied by the piano. The opening of *Der Falke* presents an articulatory challenge: sustaining *legato* and long-span phrasing is difficult because the composer placed the opening theme in a rather low register, requiring firm contact and deep engagement with the strings, particularly the C and G strings (Fig. 55).



Figure 54. Sigmund von Hausegger, *Der Falke*, bars 1–9; the notes marked in red indicate bow changes that may disrupt the continuity of the phrase

In such situations, the performer must consider two key aspects: maintaining the quality of the sound (to avoid distortion from overly aggressive bowing) and avoiding overly soft attacks

(which can produce unwanted overtones or “whistling” effects). As in Bridge’s songs, special attention should be paid to bow changes at the end of strokes. A common, undesirable phenomenon is the unintentional accent created by the additional impulse of changing bow direction, which results in a jagged phrasing effect.

The necessity of maintaining legato is also a significant concern in Busch’s *Aus den Himmelsaugen droben*, where the viola serves an accompanying role. The composer explicitly marked *sempre legato* as an articulatory and expressive requirement. The difficulty here lies in sustaining strict *legato* across string changes. The performer should keep the right hand slightly closer to the lower string plane and engage the wrist more actively to smooth the string crossings. At the same time, it is advisable to follow intuitively the hidden theme embedded in the figurations and to highlight this leading melodic line (Fig. 55; notes marked in red).

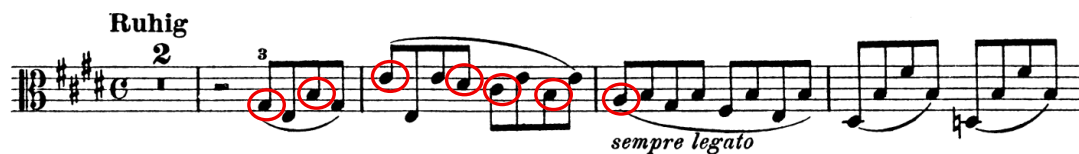


Figure 55. Adolf Busch, *Aus den Himmelsaugen droben*, bars 1–6; an accompanying texture requiring strict *legato* (marked *sempre legato*).

Strict *legato* not only creates the impression of continuous phrasing and cantabile singing, but also allows for the building of tension and climaxes through the gradual development and swelling of dynamics. This occurs, for example, at the climactic moment in Marx’s song (Fig. 56).



Figure 56. Joseph Marx, *Durch Einsamkeiten*, bars 33–35; a climactic passage in the viola part requiring additional right-hand weight and sustained strict *legato*.

As tension increases—both dynamic and harmonic—the performer should pay attention to adding weight with the right hand while simultaneously maintaining, or even increasing, the activity of the left hand (e.g., through intensified vibrato). Around rehearsal number 3, rhythmic

activation occurs along with the attainment of a high register on the A string in the viola (note B2). Throughout this passage, maintaining strict *legato* requires an ergonomic distribution of the bow—not too wide—with the possibility of gradually widening up to the climactic *forte*.

Particularly significant and unusual challenges arise at the opening of Rogowski's *Rêves*. The distinctiveness of this introductory passage lies in the use of double-stop passages. Here, the main difficulty in sustaining *legato* lies in the left hand. Proper control of preparatory technique and efficient fingering shifts corresponding to each double stop or chord is essential. Mastery of these skills minimizes the time required for the maneuvers described above (Fig. 57).



Figure 57. Ludomir Michał Rogowski, *Rêves*, bars 1–7;
a double-stop texture making directional *legato* execution difficult.

The issue of *legato* is closely connected with the practical division of bows, as has been noted several times. Particular care is required when connecting notes across a change of bow direction, especially when the performer chooses to divide a composer's indicated bowing. It is important to remember that in German Romantic music, bowing often signifies phrasing direction rather than purely technical execution. In many cases, adhering strictly to the original bowing proves difficult, and at times practically impossible. The violist should bear in mind that rigidly following the composer's notation does not necessarily yield the best ergonomic solution or the intended sound quality.

As has been demonstrated here, skillful *legato* is a fundamental creative tool for the violist. This applies both to connecting notes on a single bow direction and to links between bows. The guiding principle is to maintain the smoothest possible melodic line, aligned with a vocal approach. Frequent motivic and thematic correspondences between the voice and viola should encourage the performer to treat the melodic line *cantabile*, with the intent of emulating the human voice. In light of these considerations, careful selection of bow placement, adjustment of bow angle, and bow pressure is essential. French songs, influenced by impressionistic ideas, demand a more airy sound, and thus the bow should be applied with lighter pressure. In contrast, most German songs require a firmly planted bow on the string, reflecting their denser texture.

Other Types of Bowing and Articulation

As emphasized in the previous sections, the most important tool for shaping the mood and poetic character of the songs from the violist's perspective is smooth *legato*, both within a bow stroke and between separate notes (continuous *détaché*), or those written under separate bows. This does not mean, however, that there are no passages in the works where the performer should skillfully employ other types of articulation.

An interesting timbral effect, already mentioned in the analytical chapter, occurs at the beginning of Rogowski's *Danse fantasque* (example 58). Here, the viola alternates between the A–E fifth played an octave apart, once *arco* and once *pizzicato*. This entails two main challenges: 1) intonational – the repeated fifths at a fairly quick tempo (*Allegro non troppo*) can become increasingly out of tune; 2) articulatory – the rapid alternation between *arco* and *pizzicato* makes it difficult to maintain a consistent volume, as some notes may stand out too much or be played too lightly.

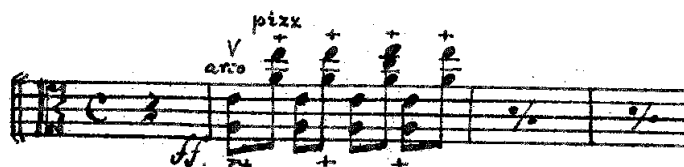


Figure 58. Ludomir Michał Rogowski, *Danse fantasque*, bars 1–3; fifths played alternately *arco* and *pizzicato*.

In Rogowski's songs, there are also short, lively passages of a scherzo-like, playful character. These provide a contrast to the inherently lyrical, long phrases. Such an opposing character to the opening section of *Rêves* appears in the *scherzando* episode (from bar 25, example 59). The change in tempo (a slight increase in liveliness) and the use of shorter motifs prompt the performer to shorten the articulation. Using the lower half of the bow (or alternatively the middle section) allows the right hand to achieve springiness and energy. The performer should aim for *marcato* and *staccato* effects, which clearly convey a playful or humorous tone. Rogowski combines different idioms here: first presenting a *maestoso* fragment (from bar 13), where octaves and chords in the viola create a pompous, serious impression, and then immediately juxtaposing it with the *scherzo*-like, playful theme, executed in compact motifs.

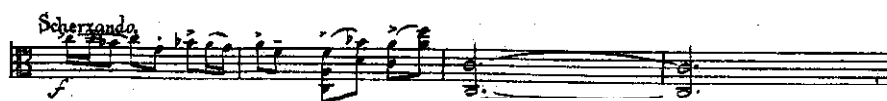


Figure 59. Ludomir Michał Rogowski, *Rêves*, bars 25–28; a *scherzando* passage requiring a springy, short bow stroke and *marcato* articulation.

The song *Plaisanterie*, being the liveliest among those analyzed here, contains examples of lighter types of articulation: *pizzicato* in the opening scale passages and *spiccato*, for instance, in bar 27 (Fig. 60). To achieve greater selectivity and dynamic precision in the latter, not all notes were played on a single bow stroke. Similar passages, executed in the middle part of the bow with slightly extended bow length, allow for a *crescendo* effect while maintaining clarity and crispness of articulation.



Figure 60. Ludomir Michał Rogowski, *Plaisanterie*, bars 25–28; *spiccato* articulation used in an ascending scale passage, played with separate bows.

Local *spiccato* is also necessary in other songs, for example in *Harmonie du soir*, where on the whole-tone passage that builds the climax, it is advisable to maintain crisp articulation using a short bow in its middle section (Fig. 61). This allows for clarity and helps build dynamic tension without losing control over the bow.



Figure 61. Charles Martin Loeffler, *Harmonie du soir*, bars 72–74; a whole-tone passage performed with *separato* and *spiccato* articulation.

In working on the songs, there arose a need to develop a special type of articulation – *separato* – usually executed on eighth notes (Fig. 62). For instance, in Loeffler's *Le Rossignol*, in one of the final passages played in *piano* dynamics, it is recommended to perform the dotted eighth notes with a fairly light bow, but with minimal gaps between the notes. A lively character is not appropriate here, as the song evokes a memory of a past love, conjured by the nightingale's song. A good solution is therefore to use the upper half of the bow and slightly reduce the pressure of the hair on the string at the end of each note. The intended effect is to imitate sobbing or weeping – a kind of translation of the Baroque rhetorical figure *sospiro* into the musical language of the late 19th century.



Figure 62. Charles Martin Loeffler, *Le Rossignol*, bars 62–73;
the juxtaposition of *legato* articulation and dotted notes (*quasi sospiro*).

A similar type of articulation can be found in Hausegger's *Liebeslied* (Fig. 63). Some pairs of eighth notes are marked with dots by the composer, indicating the use of *separato* articulation. At the same time, Hausegger included a *piano* marking and, importantly, the instruction “sehr leicht und anmutig” – meaning “very lightly and gracefully.” This direction specifies the kind of sound required for this passage. In interpretation, the performer chose to raise the forearm fairly high and use the middle part of the bow to lighten its weight and ensure an airy, delicate tone. The text in this fragment depicts a woman trembling with longing for her beloved. This makes the passage exceptionally intimate and, in a sense, erotic, filled with inner sweetness; therefore, the articulation difference between ordinary *legato* bows and the dotted notes should be noticeable but subtle, not intrusive.



Figure 63. Siegmund von Hausegger, *Liebeslied*, bars 28–33;
light *separato* articulation between dotted notes

The repertoire in question exhibits a great variety of articulations and bowings, offering performers a wide range of choices. The differences between the various types are often subtle, sometimes almost imperceptible – the specific nuance used depends on the moment of performance, the performers' disposition, and the technical possibilities of the musicians. When preparing an interpretation, it is useful to outline general articulatory concepts, keeping in mind, however, that each performance, influenced by the conditions in a given space and other external factors (humidity, air temperature), may differ slightly from the original intentions. Even a small change in bow length, the distance from or proximity to the bridge, or something as seemingly trivial as applying rosin to the bow, can affect sound quality and articulation, ultimately shaping the final performance presented to the audience.

3.2 Fingering, intonation, and vibrato

Fingering

Fingering is a crucial element of interpretive work on the pieces. During the recording sessions of these songs, choices of fingering were guided primarily by considerations of sound quality rather than mere technical ease. The character of the song, its poetic expression, and key words also influenced finger selection. A direct consequence of fingering decisions is intonation.

String instruments allow each note to be played on multiple strings and with different fingers, creating diverse timbral effects. Playing expressive, intense passages on lower strings but in higher positions adds depth and produces a warm, resonant tone. Conversely, fast or technically demanding passages require careful fingering that prioritizes ergonomics, minimizing unnecessary string or position changes. When changes are unavoidable, the performer must weigh the technical risks and choose the solution that delivers the best overall sound.

Most of the interpreted songs are lyrical, with only occasional dramatic passages. Therefore, fingering for the viola part generally favors position changes over string changes to maintain a consistent timbre. The higher register is used mainly in climactic passages, where the A string becomes essential for building tension and dramatic intensity.

Below are several examples of fingerings chosen for specific timbral and expressive purposes. Passages are also discussed where particular fingerings were selected to optimize technical and motoric aspects of performance. The examples use clean score scans; however, notes from the performer allow us to trace the process of refining fingerings to achieve the best sound results. Among all aspects of playing, fingering underwent the most frequent modifications during work on the songs. Adjustments were often made even during recording sessions, as the sound produced by a given fingering sometimes changed unexpectedly when processed through microphones.

Two general principles guided the work on the songs in question: 1) the avoidance of open strings, and 2) a preference for higher positions on the lower strings in order to achieve an intense and saturated timbre. The limitation of open strings was motivated by the desire to avoid a timbral contrast in relation to stopped notes. As is well known, open strings produce a brighter sound owing to the more readily emerging overtones. Naturally, this position was not applied dogmatically—in the recorded works one may find numerous instances of open strings;

however, their use was avoided on sustained notes and at phrase endings so that their tone could be warmed through vibrato.

In order to remain within a single timbral field and to exploit the expressive effect of *portamento* (clearly referring to a vocal manner of sound production and at the same time associated with a plaintive, quasi-rhetorical effect), more radical position shifts on a single string were occasionally adopted. Throughout the songs, larger position shifts on one string were therefore preferred. In the song *Far, far from each other* by Bridge, a *portamento* was employed between the pitches G $\sharp$ → F $\sharp^2$ (IV position) in order to preserve an intense and warm tone colour. This passage could certainly be performed on the D string; however, the distinctive character of the seventh leap—interrupting the previously prevailing stepwise motion—would then be diminished. In this situation, the position change while remaining on the lower string serves to emphasize the significance of this large intervallic leap as a rhetorical device (Fig. 64).

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Figure 64. Frank Bridge, *Far, far from each other*, bars 5–8; portamento applied to a leap of a seventh, performed *sul G*.

A similar approach was adopted in the song *Wonne der Wehmut* by Busch with regard to the tenth leap on the pitches C $\sharp^1$ → E2. The fingering was chosen in order to preserve a warm tone colour despite the leap's distinctly rhetorical character. The difficulty of this passage concerns

¹⁶⁷ Cf., inter alia, the performance practice of Jascha Heifetz.

not only intonation, but also the vibrato on the fourth finger, which should enliven and ennoble the registrally prominent pitch E²:



Figure 65. Adolf Busch, *Wonne der Wehmut*, bars 1–5; shift into fifth position on the D string to maintain a uniform timbre after a descending tenth leap

Another example also comes from a song by Busch (Fig. 66). It concerns beginning the phrase on the G string (fifth position) in order to realise more effectively the composer's marking *espressivo* together with the rather pronounced dynamic *mf*. The natural choice would be to finger this passage in first position on the D string; however, in order to maintain the following measures (*Tempo primo*) within a register sounding intense and deep, and to avoid the bright A string (especially in m. 27), the decision was made to start the anacrusis to m. 26 on the G string. The song speaks of sorrow and grief resulting from solitude. It is more a kind of introverted monologue of the lyrical subject than a loudly proclaimed lament. For this reason, the lower strings, with their deeper and darker timbre, were considered more appropriate here.



Figure 66. Adolf Busch, *Nun die Schatten dunkeln*, bars 22–28; a passage played *sul G* to achieve an intense yet intimate sound.

The following example from the song *Where is it that our soul doth go?* illustrates another function of employing higher positions on the lower strings. It marks the conclusion of a longer phrase, which should move toward relaxation and a gentle *piano*. For this reason, fifth position on the D string was chosen in order to close the musical utterance subtly, without the risk of the A string standing out timbrally, which might otherwise have been the default choice (Fig. 67).



Figure 67. Frank Bridge, *Where is that our soul doth go?*, bars 31–32; phrase endings on the D string.

As already mentioned, a change of fingering may introduce an element of timbral variety in repeated pitches or motifs. In the following example, taken from the song *Harmonie du soir*, the first six descending seconds (mm. 113–118) were performed on the D string, while the next two — requiring a relaxation and suspension of tension (m. 119) — were played on the G string (fourth position). In this way, the group of gestures concluding the phrase acquired a slightly different colour:



Figure 68. Charles Martin Loeffler, *Harmonie du soir*, bars 111–124; a change of string and timbre on the repeated descending second F¹–E¹.

Among all the recorded songs, the most technically demanding — in terms of dexterity and finger facility — is *La lune blanche*. This results from the disposition of parts assigning the viola the role of accompaniment and harmonic envelope, perhaps symbolising the moon's glow. Throughout the entire song a sixteenth-note motion predominates, which should be executed lightly, without audible position shifts or bow changes. For this reason, the fingering employs the simplest possible solutions, minimising changes of position and string. The performer should aim to realise the longest possible spans without shifting position; hence the frequent use of second position, imposed by the E-major key, which is rather inconvenient for a bowed instrument. It should also be noted that, aesthetically, the discussed song clearly alludes to an impressionistic idiom, evidenced — in a certain sense — by the blurred melodic contours of the viola part. Consequently, the lightest possible treatment of the part and smooth position changes should be a priority for the violist.

Double stops constitute a separate issue within fingering, requiring specific technical solutions. Although they appear relatively rarely in the viola part of the analysed songs, several works contain passages in which the composers deliberately employ this device. Their function is primarily colouristic, yet they also contribute to the building of tension. Figure 69 illustrates a melodic line led mainly in third mixtures, intensifying and warming the sonority of the triplet motion. At the same time, it is difficult to resist the impression that the device aims to evoke a “Hungarian” character (Loeffler’s annotation reads: *à la manière hongroise*), which in turn suggests associations with the plaintive quality of certain Hungarian dances by Johannes Brahms arranged for violin and piano by Joseph Joachim¹⁶⁸.



Figure 69. Charles Martin Loeffler, *Rêverie en sourdine*, bars 16–18;
a passage based on double stops, requiring smooth and not overly rapid position changes.

The use of double stops may also co-create a climax and shape the dramatic trajectory of a work. An example of such a function appears in the song *Aus den Himmelsaugen droben* by Busch (Fig. 70), where third mixtures intensify the resonance of key words expressing the soul’s weeping. Their progression can be executed in first position and therefore does not pose a major technical challenge for the performer. At the same time, however, they enrich the sonority and introduce an element of distinctiveness into the entire cycle. This is in fact the only instance of double stops in the collection *Drei Lieder* op. 3a.

¹⁶⁸ “Cf.: Chapter II of this study, pp. 53 and 58.



Figure 70. Adolf Busch, *Aus den Himmelsaugen droben*, bars 20–23;
the use of double stops to reinforce the climax of the song.

The longest double-stop passages occur in songs by Ludomir Michał Rogowski: *Danse fantasque* and *Rêves*, where they serve different functions. In *Danse fantasque* (mm. 39–40 and 43–44) the composer clearly polyphonizes the viola part, assigning the lower voice (played on the G or C string) the role of a sixteenth-note accompaniment, while the upper line moves in third mixtures together with the vocal part. This passage is exceptional because the piano rests here; thus the entire burden of sustaining the musical narration lies on the soprano and the viola, which, in a sense, substitutes for the harmonic foundation. From a performance standpoint, it is important to incline the left hand strongly inward to increase finger mobility and range (mainly in third position). The violist should remain attentive not to touch adjacent strings while playing the two-voice texture, as this could produce unwanted noises. At the same time, they must be aware that—owing to the absence of piano support—the double-stop passage is more exposed intonationally (Fig. 71).



Figure 71. Ludomir Michał Rogowski, *Danse Fantastique*, bars 37–42; a polyphonized viola part, with a sixteen-note accompaniment in the lower voice and parallel third mixtures with the soprano in the upper voice. Notably, the piano remains silent.

Two further examples of extensive use of double-stops appear in Rogowski's *Rêves*: in the introduction (mm. 3–8) and the *Maestoso* section (mm. 13–18). The first passage is a plaintive melody primarily based on ascending and descending sixths, which can present intonational challenges. Here, a sliding fingering was mainly used—primarily fingers 2 and 3—due to their strength and ability to vibrate. While this opening section is lyrical and *cantabile* in character, the *Maestoso* passage has a much more decisive, indeed majestic, character, largely due to dotted rhythms and octaves. To maintain an energetic and clear articulation, the violist must pay close attention to intonation, especially as they are performing largely solo with the piano (the vocal line rests). To preserve a warm and deep sound, it is advisable to anchor the bow on the lower string of the octave while slightly raising the right arm.

Intonation

As mentioned at the beginning of this subsection, the issue of fingering is inextricably linked with that of intonation; this was also noted in connection with the discussed double-stop passages, which can present certain intonational challenges. It should be emphasized that intonation did not constitute a dominant concern in the work on the interpreted pieces, primarily due to the heterogeneous ensemble composition and the varied timbre of the individual parts. Maintaining stable and consistent intonation within an ensemble with diverse timbres is relatively easier than in a homogeneously colored ensemble (e.g., a string quartet). In the studio

work, any intonational issues mainly concerned individual notes or motifs within a particular part, rather than general inconsistencies across the ensemble.

The manner of intonation is naturally coupled with the perception of specific keys and their particular characteristics on a string instrument. A perennial challenge is the intonation of fourths or sixths in relation to an open string; for example, the first finger on the G string in first position (note A) should be placed slightly higher if tuning is done to the D string, whereas when tuning is done to the C string, the note A should be intonated slightly lower. This is a natural consequence of tuning the instrument closer to natural tuning rather than to equally tempered fifths.

The main difficulty for the violist arises in keys with a greater number of accidentals, since it is impossible or nearly impossible to use open strings as reference points for stabilizing intonation. In the pieces under discussion, such challenges primarily occur in sharp keys, specifically E major and C-sharp minor (found, for example, in *La lune blanche*, *Der Falke*, and Buschs' *Drei Lieder*). Flat keys appear much less frequently in this repertoire. Sections with a greater number of flats occur only episodically, within modulatory passages, such as the A-flat minor key in the short fragment of Hausegger's *Der Falke* (mm. 33–37).

The necessity of fingering sharp notes can be particularly cumbersome when using the fourth finger in first position, for example when articulating G-sharp on the C string or D-sharp on the G string. To avoid this, one can play in second position, which reduces the use of the fourth finger but makes stabilizing the left hand more difficult near the fingerboard, or—in third position—near the body of the instrument. A particularly demanding example in terms of intonation is the song *Der Falke*, in which a fairly extensive opening passage is written for viola and piano. Due to the key of C-sharp minor, checking intonation using open strings is impossible (each open string is raised by a semitone: C to C-sharp, G to G-sharp, D¹ to D-sharp¹, A¹ to A-sharp¹). The only reliable reference point for intonation in this passage is the piano part and the broken chords it contains.

Experience from studio recordings of the songs shows that greater intonational challenges arise from certain vocal parts, especially passages with large intervallic leaps. Achieving precise intonation of the voice depends on many factors, such as air humidity, the performer's level of rest, the disposition of their voice, and the method of tone production. Larger intervallic leaps proved more or less difficult depending on the type of vocal production: chest, breathy, or mixed. Certain performance issues also arise in passages marked with low dynamics, as difficulties emerge in starting the note at the correct pitch. In *piano* or *pianissimo*

passages, the note may only stabilize in pitch after a short delay, while its initial phase remains unstable.

Vibration

According to performance practice established at the beginning of the 20th century and still in use today for Romantic and Neo-Romantic music, continuous vibrato is the default method of tone production. This position stands in contrast to the paradigm prevailing until the end of the 19th century, which treated vibrato as an ornament or an additional device rather than as an integral element of the sound¹⁶⁹. In working on the songs discussed here, it was assumed that vibrato in the viola part is a natural and default element of the tone, while the absence of vibrato represents a deliberate rhetorical and expressive device.

Vibrato, like various types of articulation, can be nuanced. Its character is influenced by parameters such as density (intensity), meaning the number of oscillations of the left-hand finger within a given unit of time, and width, meaning the amplitude of the oscillating finger. A general principle can be observed: slow vibrato tends to warm and relax the sound, while fast (dense) vibrato works better in climactic or more dramatic passages. It should also be noted that vibrato used on a long-sustained note does not need to maintain a fixed or unchanging character. On the contrary, skillful and smooth changes in vibrato serve as a measure of the performer's technique and can significantly enhance the artistic potential of the performance.

The type of vibrato serves as an important tool for shaping the mood. It should be adapted to the texture, the fundamental dynamics of the piece, and the performer's overall concept of its sonic realization. For this reason, the French songs of Loeffler employ a different type of vibrato than the German songs—for example, those of Busch or Hausegger. The resulting effect depends primarily on the work of the right hand. For instance, in settings of Verlaine's texts, where the bow is operated quickly and relatively lightly, a less intense vibrato executed with a relaxed wrist is appropriate. Delicate vibrato corresponds to the Impressionistic character of the sound, whereas the Romantic, post-Brahmsian aesthetic of the German songs encourages greater vibrato intensity, tending toward a faster and denser effect. In songs such as *La chanson des Ingénues*, *Harmonie du soir*, and *Le Rossignol*, due to their flowing agogic character and clarity of texture, vibrato primarily serves to color and warm the sound. In *La*

¹⁶⁹ Moens-Haenen, G., "Vibrato," in: *Grove Music Online*, <https://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000029287?rskey=2USTo4&result=1>, accessed 28 May, 2025. The historical outline of the issue of vibrato in violin playing is presented in *The Cambridge Companion to the Violin*, ed. Robin Stowell, pp. 130–131.

lune blanche, however, the sixteenth-note passages in a lively tempo make vibrato practically impossible; only in measures 17–19, which present the thematic idea, is it appropriate to warm the tone with a subtle vibrato (Fig. 72).



Figure 72. Charles Martin Loeffler, *La lune blanche*, bars 16–21; a thematic passage with the possible use of a light vibrato.

In Hausegger's *Liebesklage*—despite its Romantic provenance—a delicate vibrato is employed, with small amplitude and moderate density. In this work, the viola and voice engage in a responsorial dialogue, with the vocal part almost literally repeating the preceding viola phrases. Therefore, it is crucial that the vibrato in both voices be as consistent as possible. The composer provides interpretive markings for the viola part. Across the measures, indications such as *gedehnt* (“stretched”), *frei* (“freely”), and *ausdrucksvoll* (“expressively”) suggest a subtle development of tension, which in practice led to a slight intensification of vibrato—particularly appropriate given that the text conveys the pain of a beloved’s departure (Fig. 73).

Langsam, sehnsuchtsvoll

Gesang

Bratsche

gedehnt, frei

ausdrucksvoll!

Adagio

Wald ist grün - al - len - sel - ben.

Wo ist mein Ge - sel - le so lan - . . .

Der

um mei - nen Ge - sel - len ist mir weh.

es - re - na - va - un - ti - que,

Figure 73. Siegmund von Hausegger, *Liebesklage*, bars 1–18; a dialogic exchange of phrases between the viola and the vocal part, serving as a basis for the unification of different types of vibrato.

Another type of vibrato is dramatic vibrato. It is characterized by high intensity and, depending on the register, can be executed with either small or large amplitude. In the discussed songs, it was employed in climactic passages, where—combined with strong dynamics and a

high register—it produces an expression full of tension and emphasis. Pronounced climaxes are built, for example, in the songs of Frank Bridge, with viola parts conveniently written to allow free control of the vibrato (e.g., measures 15–16 in *Far, far from each other* or measures 28–29 in *Where is it that our soul doth go?*).

The issue of vibrato is also connected to the previously discussed problem of strict *legato*. Its maintenance, although primarily dependent on the right hand, should also engage the left hand. This aspect comes to the fore particularly in Frank Busch’s song *Aus den Himmelsaugen droben*, where the continuity of vibrato should be preserved across the connections of individual eighth notes surrounding the main melodic line (especially in measures 3–9). To support this, the left hand can be inclined inward, and vibrato can be produced more from the wrist than from the entire forearm.

As mentioned earlier, non vibrato playing was treated in the discussed interpretations as a special expressive device, serving to emphasize simplicity (*semplice*) and sometimes even to evoke an archaic timbre. This approach was adopted in the opening measures of Loeffler’s *Rêverie en sourdine*, evoking a funeral-like mood and a sound full of resignation. Vibrato was also restrained in *Harmonie du soir*, in the quotation from the *Dies Irae* sequence, in order to convey a severe and archaizing atmosphere (Fig. 74).



Figure 74. Charles Martin Loeffler, *Harmonie du soir*, bars 66–70; a quotation of the *Dies Irae* sequence performed using a non-vibrato technique as a deliberate performance device.

An important aspect already emphasized in this study regarding vibrato is the issue of consistency between the vocal line and the viola, since, due to the differing nature of sound production, it is difficult to achieve identical intensity, density, and amplitude. During rehearsals, performers should strive to attain a similar quality of sound within each song (as mentioned, the degree of sound saturation in German songs may be higher than in French songs). For the singer, direct engagement with the text allows them to plastically adjust the type of vibrato to match the articulation of the words. The situation is different for the violist. While extended instrumental introductions give the player an opportunity to propose a specific sound quality and vibrato intensity, ultimately, their performance remains largely dependent on the singer’s interpretation. In Frank Bridge’s song *Where is it that our soul doth go?*, on the

dramatic words “when we have perished,” the singer repeats the note B¹ in a piano dynamic and non vibrato, and then gradually develops both dynamics and vibrato on the poignant descending octave E²–E¹, achieving a striking exclamation and outburst effect. The viola’s entry following this passage should, in terms of vibrato intensity, convey this almost spasmodic affect, as indicated by the performance marking *molto passione* (Fig. 75).

The image shows a musical score for three parts: vocal, viola, and piano. Above the vocal staff, a red arrow points from left to right, labeled 'non vibrato' and 'molto vibrato'. The vocal line has the lyrics 'When we have perished.' and includes a 'f' dynamic marking. The viola line enters with a 'molto vibrato' marking and a 'f' dynamic, followed by 'molto passione' and 'dim.'. The piano accompaniment also shows dynamics like 'pp' and 'f'.

Figure 75. Frank Bridge, *Where is it that our soul doth go?*, bars 42–45; a gradual intensification of vibrato in the vocal part and the viola’s adoption of the sound quality introduced in the vocal line.

The examples discussed so far referred to songs with text. In the case of Rogowski’s *Trois Caprices*, the vocal line is treated purely instrumentally, and it is therefore worth noting that vibrato serves a purely sonorous function, devoid of semantic connotations. Among all the analyzed songs, in these three the consistency of vibrato between the vocal and viola parts should be treated with particular care, especially in passages conducted homorhythmically in sixth- or third-based dyads.

In summary, in the interpretative explorations presented here, the default approach was to use vibrato, with the basis being its skillful differentiation and gradation—depending on the character and expression of the individual songs, and even of their specific passages. As a result, any decision to simplify the sound quality toward *semplice* and non vibrato gained additional expressive value, becoming a special rhetorical device that serves to archaize the sound or to create a contemplative suspension of the musical motion.

3.3 Phrasing, Agogics, and Manipulation of Musical Time

Phrasing

The entry in *The New Grove Dictionary of Music and Musicians* does not provide a clear definition of the concept of “phrasing,” although, as the cited passage indicates, it “implies a linguistic or syntactic analogy, and since the eighteenth century this analogy has constantly been invoked in discussing the grouping of successive notes, especially in melodies.”¹⁷⁰ For the purposes of this study, phrasing is understood as the deliberate shaping of musical structures through the use of dynamic, articulatory, and agogic elements in order to create a coherent musical statement. Phrasing is one of the more challenging aspects of musical interpretation, and, in line with *The New Grove* entry, its description benefits from the transposition of linguistic and rhetorical concepts. Performers often use terms such as “comma,” “caesura,” or “question mark” when working on a piece. This suggests that the artistic performance of a musical work can be seen as analogous to presenting a literary text. Individual motifs, phrases, and sentences fulfill specific syntactic roles within the structure of a composition and should be executed with varying intensity and expression.

The predominant affects in the analyzed songs are tenderness, reminiscence of love, melancholy, and related emotions. These stem directly from the verbal content of the songs—texts concerning, among other things, lost or past love and the broader experience of the passage of time—reflecting both life and human experience. Composers generally transferred the overall mood of the verbal text onto an imagined and intentional sonic layer. In the analyzed works, a predominantly horizontal approach to shaping the musical material prevails, with clearly marked points of climax. Phrasing, as well as decisions regarding tempo fluctuations and agogic nuances, remain closely linked to the texture of the song or its specific passage, the disposition of the voices, and the function of individual parts. From these observations, it follows that phrasing, tempo choices, and agogic decisions should be directly derived from the analysis of the text, the composer’s tempo indications, and the overall mood of the piece.

In the interpretative work on these songs, a principle derived from Baroque rhetoric was often applied: ascending melodic lines are treated with gradually increasing dynamics and, when required by the dramaturgy, sometimes also with subtle agogic acceleration. In such

¹⁷⁰ Chew, Geoffrey, “Articulation and Phrasing,” in: *Grove Music Online*, <https://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040952?rkey=ZS8LYp&result=2>, accessed 26 June, 2025.

moments, the performer may widen the bow and slightly extend the articulation to achieve a fuller sound on the rising scale (Figures 76 and 77).

The image shows a musical score for three instruments: Violin (labeled 'Violon'), Viola, and Piano. The tempo is marked 'Allegro.' The score covers bars 1 to 6. Red arrows are drawn over the Violin and Viola staves, indicating 'extended articulation' on ascending eighth-note passages and 'shortened articulation' on descending ones. The Piano part is also visible, featuring a complex rhythmic pattern.

Figure 76. Ludomir Michał Rogowski, *Plaisanterie*, bars 1–6; directional shaping of the phrase in accordance with the contour of the melodic line through dynamic and articulatory intensification (slight lengthening of the bow on ascending eighth-note passages and shortening on descending ones).

The image shows a musical score for Violin and Piano. The score covers bars 31 to 33. A red box highlights an ascending sixteenth-note passage in the Violin part. A dashed red arrow points to the right, with the word '[crescendo]' written above it, indicating dynamic intensification. The Piano part is also visible, featuring a complex rhythmic pattern.

Figure 77. Ludomir Michał Rogowski, *Danse fantasque*, bars 31–33; phrasing of ascending sixteenth-note passages achieved through dynamic intensification and a slight agogic acceleration.

An opposing principle, widely adopted in performance practice, is the principle of phrasing descending melodic lines, which involves gradually reducing the dynamic level. The musician performing the songs discussed here should pay particular attention to the endings of individual phrases or closed passages, ensuring that the final note (often tonic) is not articulated too strongly. This forms the foundation of natural performance, comparable to the intonation of speech. In the interpretation of these songs, the principle of tapering closed structures was consciously adopted as a guideline.

This is most easily observed in the songs of Bridge. The viola part is often constructed from multi-bar phrases (interspersed with rests), the endings of which are marked by the composer with *diminuendo* signs. Such treatment of the melodic line and dynamics reflects the fact that the viola and vocal parts interlock in an elided manner, giving the listener the impression of melodic fluctuation and the seamless blending of voices. Only in Bridge's first song, in measures 13–15, does a passage appear requiring an abrupt interruption of the phrase while maintaining a high dynamic level. This, however, is an intended effect, aimed at gradually building a climax through increased energy and dynamics (Fig. 78).

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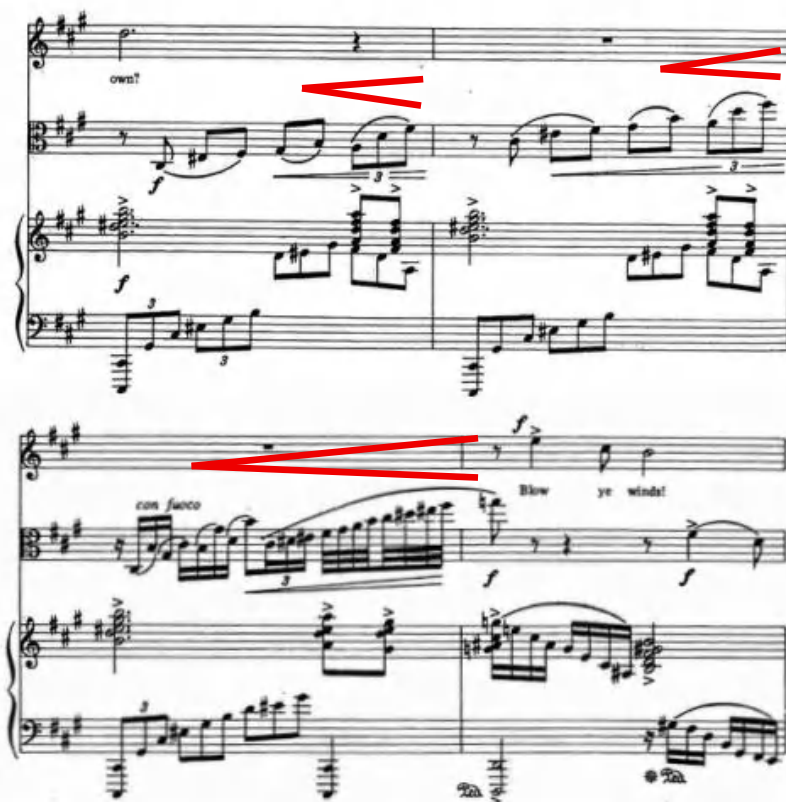


Figure 78. Charles Martin Loeffler, *Far, far from each other*, bars 13–16; deliberate fragmentation of individual phrases in the viola part as an element of gradually building the climax.

Composers clearly marked intentional phrase breaks in forte dynamics to emphasize the significance of specific words. Proper articulation of these moments requires the violist to skillfully manage bow distribution while gradually increasing pressure on the strings, taking care that the sound does not become distorted. An example of a deliberately interrupted melodic line at a climactic forte can be found in Buscha's *Nun die Schatten dunkeln* (mm. 23–24), reflecting the textual reference to a soul moving off into the distance. This device can be interpreted as a musical metaphor for the unknown direction in which the poetic “Seele” (“soul,” Fig. 79) travels.



Figure 79. Adolf Busch, *Nun die Schatten dunkeln*, bars 23–25; a climactic interruption of the viola phrase on the words referring to the soul flowing away.

Phrasing is closely connected with the dynamics of musical expression and with flexibility in linking individual tones. A particularly significant interpretative device consists in intentionally shaping phrases in a less suggestive manner, thereby introducing an element of stasis. In the interpretation of the song, such conscious restraint in the projection of motives was applied on several occasions (at the beginning of *Rêverie en sourdine*). Owing to the processional character of the introduction, the musical narrative should resemble a steady, uniform step, devoid of marked dynamic fluctuations, while at the same time corresponding to the chordal accompaniment in the piano part (Fig. 80).

Figure 80. Charles Martin Loeffler, *Rêverie en sourdine*, bars 1–3; statically treated motifs in the viola part as a deliberate performance device.

The songs under analysis differ in terms of construction: some are characterized by an expanded periodic structure, whereas in others the composers employ shorter motives developed through dialogue between the voice and the viola. Particularly demanding from the perspective of phrasing are the second and third songs by Hausegger, in which the composer assigns the viola extensive melodic passages, at times shaped by complex harmonic

progressions undergoing modulation. In the opening episode of the song *Der Falke*, the climax of the entire musical period (mm. 1–10) falls in m. 6 (marked *f* with accents). For this reason, throughout the entire passage the viola–piano duo should gradually build tension so that the dramatic apex becomes clearly perceptible to the listener (Fig. 81).

Figure 81. Sigmund von Hausegger, *Der Falke*, bars 1–16; the distribution of tension and climax within the instrumental introduction.

Phrasing at the Macro- and Micro-Formal Levels

Phrasing may be considered both on the level of macroform and microform. On the macroformal level, it concerns the deliberate shaping of the musical course toward a specific and carefully conceived climax (or a series of climaxes) and is realized primarily on a speculative and intentional plane. Macroformal phrasing relates largely to the performer’s work and is closely aligned with the concept of a work’s dramaturgy, although dramaturgy pertains more directly to the structure of the composition itself than to its interpretation.

A performer of song should undertake a thorough analysis of the piece and determine specific climactic points in advance in order to distribute energy and concentration effectively during performance. Nearly every song contains such nodal points, which demand particular emotional engagement from the musician and of which the performer must be fully aware in order to construct a coherent musical narrative. Based on the analyses conducted, it may be observed that climactic points within the macroform most frequently occur at approximately two-thirds or three-quarters of the work’s overall duration (Table 14).

Work title	Bars corresponding to the climax	Total number of bars in the song
<i>Far, far from each other</i> (Bridge)	19-20	55
<i>Where is that our soul doth go?</i> (Bridge)	28-30	53
<i>Music when soft voices die</i> (Bridge)	39-40	51
<i>Nun die Schatten dunkeln</i> (Busch)	23-24	38
<i>Wonne der Wehmut</i> (Busch)	18	23
<i>Busch Aus den Himmelsaugen droben</i> (Busch)	20	33
<i>Liebesklage</i> (Hausegger)	19-21	44
<i>Der Falke</i> (Hausegger)	40-43	96
<i>Liebeslied</i> (Hausegger)	38	82
<i>Harmonie du soir</i> (Loeffler)	75-79	182
<i>La chanson des Ingénues</i> (Loeffler)	Absence of a clear climax	87
<i>La lune blanche</i> (Loeffler)	Absence of a clear climax	67
<i>Le rossignol</i> (Loeffler)	53-54	90
<i>Rêverie en sourdine</i> (Loeffler)	11-12 and 31-32	59
<i>Durch Einsamkeiten</i> (Marx)	33-35	44
<i>Danse fantasque</i> (Rogowski)	32-34	50
<i>Rêves</i> (Rogowski)	36-38	53
<i>Plaisanterie</i> (Rogowski)	63-64	87

Table 14. The distribution of climaxes within the macroform of individual songs

Microformal, or motivic, phrasing pertains to smaller structural units and concerns primarily the management of dynamic tensions and releases. Achieving the intended contrasts is largely a matter of varying bow pressure on the string and bow speed. In the songs under discussion, given the predominance of a lyrical poetics, it is not advisable to realize overly pronounced dynamic contrasts within short spans. Such procedures may disrupt the logical

unfolding of musical events and, consequently, create an impression of mannered playing. Fluctuations along the *crescendo–diminuendo* axis should correspond closely to the vocal line as well as to the harmonic structure articulated by the piano.

The foregoing observation leads directly to another general principle: all variants of dominant or subdominant chords require additional articulatory and dynamic emphasis, whereas their resolutions call for relaxation. From the perspective of phrasing, it is particularly important to underscore the significance of dissonances as elements carrying expressive weight. The performer must also remember to reduce the dynamic level in the closing segments of phrases, especially when these correspond to a tonic function.

In summary, phrasing consists in the skillful highlighting of nodal tones or motives, both within shorter segments and on the scale of the entire work. By cultivating an awareness of climactic points correlated with the verbal text, the performer can bring out harmonic tensions and impart a coherent linear direction to the melody. The realization of this objective requires considerable differentiation in right-hand technique (bow speed, pressure on the string, contact point), as well as an expanded palette of vibrato types.

Agogics and the Shaping of Musical Time

According to the dictionary definition, agogics is “one of the musical elements [...], relating to the tempo of a work.”¹⁷¹ From the performer’s perspective, however, the issue is far broader and is connected with the understanding of “musical time” and with the convincing shaping of this dimension. Within his phenomenology of the musical work, Roman Ingarden introduced the concept of quasi-temporality. This aspect belongs immanently to the musical work as an intentional object and is not identical with time measured chronometrically¹⁷². Marcin Poprawski, analyzing Ingarden’s conception, wrote: “Every work thus possesses a specific, organized time which, unlike real time, addresses the problem of transience in a different manner. We are dealing here with a particularly understood supra-temporality, or relatively also with the variable temporality of performance.”¹⁷³ The issues of agogics and musical time may be approached from two perspectives:

- a) the composer’s markings in the musical score;

¹⁷¹ *Agogika* [entry in:] *Encyclopedia of Music*, ed. Andrzej Chodkowski, (Wydawnictwo Naukowe PWN, Warsaw, 1995), p. 18.

¹⁷² Roman Ingarden, *Utwór muzyczny i sprawa jego tożsamości*, (PWM, Kraków 1973), pp. 78–79.

¹⁷³ Marcin Poprawski, *Miejsca niedookreślone dzieła muzycznego*, (Wydawnictwo Poznańskiego Towarzystwa Przyjaciół Nauk, Poznań 2008), p. 46.

b) the temporal dimension associated with sonic concretization—that is, with the performance of the work.

The songs under analysis contain agogic markings that serve as guidance for performers. These markings relate both to tempo and to the character of the works. The choice of an initial tempo must take several factors into account: the singer's breath capacity, the fluidity of the narrative, and the shaping of character and poetics arising from the text.

In the case of German composers (Busch, Hausegger, Marx), the initial indications are given in German (cf. Table 15). However, throughout the course of the songs, the composers occasionally resort to Italian terms. Only Bridge, Rogowski, and to a large extent Loeffler employ exclusively Italian markings. It is noteworthy that Loeffler's *Harmonie du soir* is the only work in which no agogic indication is provided; nevertheless, French terms appear sporadically (*"un peu moins vite," "moins vite"*—i.e., "a little less lively" and "less lively"). The absence of metronomic tempo markings in these songs should not be surprising, as they are intimate forms of expression intended to emanate the performers' sensitivity. In doing so, the composers allow a degree of interpretive freedom in the choice of tempo, although it should be noted that in many cases they provide meticulous guidance for internal tempo fluctuations.

German composers provide exceptionally detailed agogic instructions, with Siegmund von Hausegger taking the lead in this regard. In the song *Der Falke*, no fewer than fifteen such markings can be found, often indicating symbolic deviations from the main tempo, such as *etwas zögernd* ("slightly hesitating," m. 9), *etwas gedehnt* ("somewhat stretched"), or *zurückhaltend* ("restrained"). Likewise, the relatively short *Liebeslied*, comprising 82 bars, is marked with seventeen indications regulating the temporal course of the performance.

Title of the work	Initial tempo marking	Approximate initial metronome tempo of the recording
<i>Harmonie du soir</i> (Loeffler)	Not indicated	ca ♩. = 60
<i>La lune blanche</i> (Loeffler)	<i>Allegro</i>	ca ♩ = 123
<i>Réverie en sourdine</i> (Loeffler)	<i>Un poco andante</i>	ca ♩ = 70
<i>Le Rossignol</i> (Loeffler)	<i>Allegro vivo</i>	ca ♩. = 60; from the entry of the viola and voice; bar 3
<i>La chanson des Ingénues</i> (Loeffler)	<i>Allegretto comodo</i>	ca ♩ = 110
<i>Far, far from each other</i> (Bridge)	<i>Andante moderato</i>	ca ♩ = 62
<i>Where is that our soul doth go?</i> (Bridge)	<i>Adagio ma non troppo</i>	ca ♩ = 77; from the entry of the viola; bar 10
<i>Music when soft voices die</i> (Bridge)	<i>Andante moderato</i>	ca ♩ = 80
<i>Nun die Schatten dunkeln</i> (Busch)	<i>Ruhig bewegt</i>	ca ♩ = 70
<i>Wonne der Wehmut</i> (Busch)	<i>Langsam</i>	ca ♩ = 55-58
<i>Aus den Himmelsaugen droben</i> (Busch)	<i>Ruhig</i>	ca ♩ = 70
<i>Durch Einsamkeiten</i> (Marx)	<i>Ruhig fließend</i>	ca ♩. = 60
<i>Danse fantasque</i> (Rogowski)	<i>Allegro non troppo</i>	ca ♩ = 75
<i>Rêves</i> (Rogowski)	<i>Andante</i>	ca ♩ = 60
<i>Plaisanterie</i> (Rogowski)	<i>Allegro</i>	ca ♩. = 90
<i>Liebesklage</i> (Hausegger)	<i>Langsam, sehnsuchtsvoll</i>	Ad libitum; ca ♩ = 120
<i>Der Falke</i> (Hausegger)	<i>Bewegt, mit Schwermut</i>	ca ♩. = 82
<i>Liebeslied</i> (Hausegger)	<i>Etwas bewegt</i>	ca ♩ = 73

Table 15. Initial tempo markings of the individual songs, as well as approximate metronomic tempos suggested in recordings.

The choice of tempo is also influenced by the time signature: a work notated in 6/8 implies a different agogic intention than one in 3/4, as this is directly related to the method of accentuation. The songs *Durch Einsamkeiten* by Marx and *Rêves* by Rogowski exhibit an internal pulse of approximately 60 bpm; however, in the first work, the metric-rhythmic unit is ♩., while in the second – ♩. This also aligns with the verbal indications: Marx's work should

“flow calmly” (*Ruhig fließend*), whereas the second of Rogowski’s *Caprices* is set at a moderate *Andante* tempo.

A synthetic overview of tempo selection indicates that all the songs—except for Loeffler’s *La lune blanche* and Rogowski’s *Plaisanterie* (both marked *Allegro*)—are maintained at moderate or moderately lively tempi. Some difficulty in tempo choice arose during recordings of Rogowski’s *Danse fantasque*, marked *Allegro non troppo*. During rehearsals, it became apparent that the complexity of the vocal part prevented achieving a tempo faster than approximately $\text{♩} = 75$. A performance of the piece in a version for clarinet would likely allow approaching $\text{♩} = 100$, since certain sixteenth-note passages, nearly unplayable for the human voice, are natural for the inherently agile clarinet. This provides further evidence that the *Caprices* are rooted in the instrumental tradition, as suggested by the title of the collection.

It should be noted that agogic markings at the beginning of a work often indicate not only tempo but also the overall mood and performance character. This is especially true of German indications, such as *Bewegt, mit Schwermut* (“restless and mournful”) and *Langsam, sehnsuchtsvoll* (“slowly and yearningly,” Hausegger). Similarly, the term *Allegro* does not necessarily imply a fast tempo. In its literal Italian meaning, it suggests a “cheerful” character, which informs aspects such as articulation, energy distribution throughout the work, and the dynamics of building and releasing climaxes.

In some works, agogic markings also serve formal functions (cf. constructional–formal tables in Chapter II). The following songs maintain a uniform tempo throughout: Loeffler’s *La lune blanche*, *La chanson des Ingénues*, and *Rêverie en sourdine*; Busch’s *Wonne der Wehmut* and *Aus den Himmelsaugen droben*; Hausegger’s *Liebeslied*; and Bridge’s *Far, far from each other* and *Music when soft voices die*. These pieces have a single principal tempo, and any indications such as *ritenuto*, *allargando*, or *pìù mosso* function as local deviations from the underlying tempo.

Songs that are agogically non-uniform include Loeffler’s *Harmonie du soir* and *Le Rossignol*, Busch’s *Nun die Schatten dunkeln*, Marx’s *Durch Einsamkeiten*, Rogowski’s *Danse fantasque* and *Rêves*, and Hausegger’s *Der Falke*. Tempo changes within these works tend to have a more structural function: they delineate new phases in the musical trajectory, sometimes coinciding with changes in key or meter (for example, in *Der Falke*, the tempo change to “Leidenschaftlich bewegt” in m. 33 introduces a shift from C-sharp minor to A-flat minor; in *Le Rossignol*, the change to *Andante* in m. 67 corresponds with a shift from 6/8 to 2/4 and from

G major to A minor). In Rogowski's *Plaisanterie*, agogic caesuras similarly define formal divisions. The organizational principle employed in this song is based on juxtaposing passages that are largely unrelated motivically or expressively, sometimes concluded with fermatas: *Andante* (m. 1), *Maestoso* (m. 13), *Scherzando* (m. 25), and *Largo* (m. 49).

Two works present ambiguity regarding tempo stability: Hausegger's *Liebesklage* and Bridge's *Where is that our soul doth go?*. Agogics is treated most freely in the first of these songs, revealing a quasi-improvisatory character reminiscent of monodic medieval songs accompanied by lute. Each iteration—the viola phrase and the vocal response—possesses its own internal tempo. As the song progresses, a gradual increase in motion occurs, indicated by Hausegger with the marking “Etwas vorwärts” (“slightly forward”), culminating in m. 20.

The second song from Bridge's collection exhibits a different character. As noted in the analytical section, several recitative-like motifs appear in the vocal line (Fig. 82). Audibly, these create the impression of a temporary suspension of the musical narrative and reflective pause. Their successive appearances are interspersed with passages of more objective and steady tempo, with the pulse established by the syncopations in the piano part.

The image displays a musical score for Frank Bridge's song "Where is that our soul doth go?". It focuses on bars 4 through 10. The score is written for voice and piano. The vocal line is in the upper staves, and the piano accompaniment is in the lower staves. Two specific phrases in the vocal line are highlighted with red rectangular boxes. The first box, spanning bars 4 to 6, contains the lyrics "One thing I'd know, ...". The second box, spanning bars 8 to 10, contains the lyrics "When we have perished, ...". Above the second box, there are tempo markings: "rit." (ritardando) and "[10] a tempo". The piano part features syncopated rhythms and dynamic markings such as "p" (piano) and "f" (forte). The overall style is quasi-improvisatory, with a focus on agogics (tempo flexibility).

Figure 82. Frank Bridge, *Where is that our soul doth go?*, bars 4–10; quasi-recitative phrases in the vocal part.

In the interpretation of this song, the initial tempo was not adhered to unconditionally. The instrumental introduction is slightly faster than the first entry of the vocal part. This results

from the singer's natural need to take a breath, as well as from the greater freedom in phrasing afforded by the more flowing tempo characteristic of instrumental duets. A similar approach was applied in some of the ritornellos without the voice.

As noted at the beginning of this subsection, alongside markings defining the composer's intentions, the practical issue of "managing musical time" also emerges. Its significance extends beyond the written score and relates to natural pauses, the need for breathing space, or the performer's desire to articulate certain sounds or motives deemed important.

A particularly illustrative case occurs in *Harmonie du soir*, where an unwritten *ritenuto* was introduced just before the words "Valse mélancolique." Simultaneously, the waltz rhythm in the piano part (from m. 26) was treated with a Viennese lilt—slightly accelerating the second beat and slightly delaying the third (Fig. 83).

The image shows a musical score for Charles Martin Loeffler's *Harmonie du soir*, bars 21–30. The score is in G major and 3/4 time. It features a vocal line and a piano accompaniment. A red dashed arrow labeled "[ritenuto]" points to bar 25. The piano part has a waltz rhythm. A red box highlights the piano part from bar 26 to bar 30, which is marked "a tempo" and "sempre ppp". The vocal line has lyrics in French: "les par-fums tour-nent dans l'air du soir; Val-se mé-lan-co-lique et lan-gou-reux ver-ti-gel".

Figure 83. Charles Martin Loeffler, *Harmonie du soir*, bars 21–30; a *ritenuto* introducing a section stylized as a waltz.

An opposite procedure—an unwritten *accelerando*—was employed in m. 1 of *Le Rossignol*, where a descending sixteenth-note passage in the piano part conveys, through sound, a “noisy flock of birds” (Fig. 84).

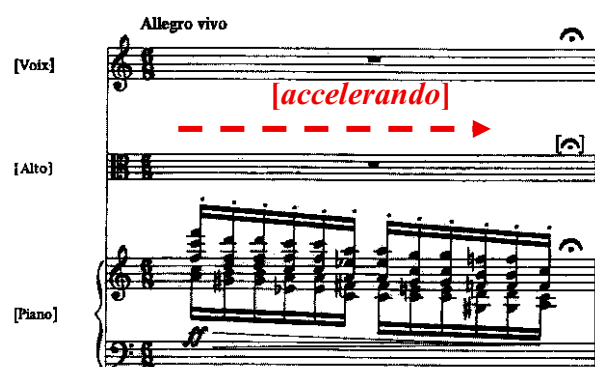


Figure 84. Charles Martin Loeffler, *Le Rossignol*, bar 1; an intended *accelerando* in the descending passage in the piano part, symbolizing a poetic “noisy flock of birds.”

The issue of *rubato* is a frequent subject of interpretive discussion. Richard Hudson, in *The New Grove Dictionary of Music and Musicians*, distinguishes two types: an older form, relating to the melodic line while maintaining a steady accompaniment tempo (so-called “melodic rubato”), and a newer form, in which the entire musical structure is subject to agogic shaping (so-called “agogic rubato”) ¹⁷⁴. Both approaches can be found in the songs under analysis.

Loeffler’s *Rêverie en sourdine* exemplifies the first model. The melodic line of the viola, full of grace notes and figurations, suggests a quasi-improvisatory character. At the same time, the piano maintains the metric-rhythmic pulse, articulating conducting-like eighth notes. In accordance with the principles of rubato, the violist may treat the more elaborate ornamental passages with freedom, provided that the harmonic vertical alignment between piano, viola, and voice is preserved (Fig. 85).

¹⁷⁴ Hudson, Richard, “Rubato,” in: *Grove Music Online*, <https://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000024039?rskey=2crIju&result=1>, accessed 25 June, 2025.



Figure 85. Charles Martin Loeffler, *Rêverie en sourdine*, bars 5–9; melodic rubato in the viola part.

The second type of rubato is applied in the solo piano introduction of Bridge’s *Where is it that our soul doth go?*. The absence of accompanying voices allows the pianist to execute accelerations and *ritardandi* according to the contour of the melodic line. The intended expressive effect was a “waving of tempo,” symbolically corresponding to the thought expressed shortly afterward in Kate Freiligrath-Kroeker’s poem: “One thing I’d know: when we have perished, / Where is it that our soul doth go?” The temporal instability evokes a metaphysical reflection—otherworldly, imbued with uncertainty regarding the fate of human souls (Fig. 86).

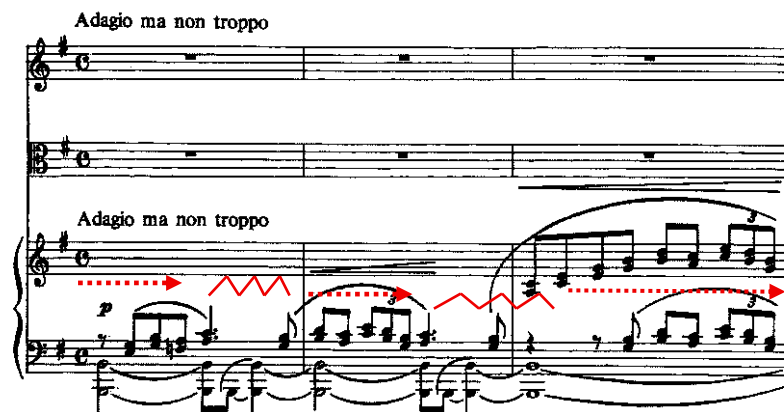


Figure 86. Frank Bridge, *Where is it that our soul doth go?*, bars 1–3; agogic rubato in the piano part.

Performers’ approaches to tempo and agogics may evolve over time. Fluctuations and changes occur both in relation to the initial tempo and to smaller markings indicated by the composer. It is crucial to capture the character of the song and adjust the internal pulse accordingly, while also unifying the sense of tempo among all ensemble members. Not all agogic elements can be determined precisely. Convincing “temporal cohesion” is largely the result of mutual interaction and sensitivity between performers. The process of internalizing tempo in this way requires time and trust in musical intuition.

3.4 Aspects of Chamber Music Collaboration

Typology of Performative Relationships

Chamber collaboration in songs with viola and piano accompaniment is highly specific, as it operates on multiple levels and combines two distinct musical interaction traditions: 1) solo song and 2) instrumental chamber music. From this dual heritage, four types of interrelationships between the individual parts can be distinguished:

- 1) Voice + Viola + Piano;
- 2) Voice + Piano;
- 3) Viola + Piano;
- 4) Voice + Viola;

The first type of relationship – voice + viola + piano – is a kind of *tutti* collaboration, involving the entire performing ensemble; it is the most representative for the genre under discussion. In the context of playing in full ensemble, it is important to define the function of individual voices, which is connected with the issue of balance and dynamics (this topic will be addressed in a separate subsection), as well as to establish the voice “responsible” for maintaining the shared pulse.

In tutti passages, the piano part most often provides the accompaniment and the harmonic foundation. In Bridge’s *Music when soft voices die*, the pianist performs broken chords without thematic significance; however, from the perspective of maintaining continuity, the piano’s role remains crucial. Both the singer and the violist should show particular vigilance regarding tempo stability. Experience shows that both the viola and the voice tend to slow down, which forces the pianist to wait with the next measure; this, in turn, results in an overall slowing down. The remedy for this undesirable phenomenon is careful listening to the lowest bass note at the beginning of the measure and treating it as a springboard providing energetic impulse for the entire measure.

Due to its technical capabilities, the piano usually has the most figured texture, establishing the pulse. In *Harmonie du soir* (mm. 1–25), it continuously performs eighth-note motion, which in turn generates potential deviations from the tempo and a rubato effect. From the above examples, it follows that in tutti collaboration, the most important element remains the shared sense of musical time and the consistent execution of accelerations and decelerations.

The second type of relationship – voice + piano – involves the periodic exclusion of the viola in a given passage of the work. Its scoring refers to the tradition of the *Lied*, or more broadly: vocal lyric. In the analyzed works, this type of collaboration occurs rarely. The most

extensive example comes from Hausegger's *Liebeslied* (mm. 49–56) and, from the perspective of the singer and pianist, appears as the most natural mode of interaction, because it is deeply rooted in the educational process. Singers learn to perform songs with piano accompaniment from the very beginning of their training, striving at that time to achieve a different vocal emission than that strictly operatic.

The third type of interaction – viola + piano – is a form of chamber collaboration realized in most songs at the beginning and at the end, in the form of an instrumental introduction or coda. In the analyzed works, there are numerous (shorter or longer) instrumental passages that serve as ritornellos, and often also as gradations leading to a climactic point. At the same time, these passages directly refer to the tradition of instrumental chamber music and can be regarded as analogous to the voice–piano relationship. Two fundamental functions of these purely instrumental sections can be distinguished:

- a) structural – separating individual formal elements resulting, for example, from the structure of the poetic text;
- b) performative – providing the singer with time to rest and stabilize her breathing.

A unique case is the song *Rêverie en sourdine*, which could successfully be performed without the voice – as an instrumental miniature. This results from the highly elaborate and quasi-improvisatory viola part. It is perhaps the only work in which the roles of viola and voice are, so to speak, reversed. The singer, thanks to the conducting character of her part based on repeated notes and lacking significant intervallic leaps, is responsible for stabilizing the tempo. The creation of tensions rests de facto with the viola.

In the examined songs, one can find many strictly instrumental passages. Frequently, they constitute a substantial portion of the work. This observation allows one to pose a provocative question about the appropriateness of the term “viola accompaniment,” since its narrative role often appears more significant than the voice part.

The performer's approach to the viola solo passages should be similar to working on an instrumental miniature. Prof. Kaja Danczowska used to say that an instrumental miniature is like “a tear in which the entire world is enchanted.” This poetic comparison simultaneously highlights the difficulty faced by performers. On the one hand, the violist should present an active stance, giving a sense of leading and responsibility for shaping the musical narrative; on the other hand, in passages of an accompanying nature, they should become a vigilant accompanist, or at least an attentive partner, sensitive and considerate of matters they do not directly experience (e.g., the breathing needs of the singer).

The fourth type of interaction – voice + viola – represents a rare exception in cooperation between the parts, occurring only in Rogowski's *Trois Caprices* (I song, mm. 18–19 and mm. 39–46). Leaving the vocal part solely accompanied by the viola is intended to reveal an interesting timbral aspect of this combination of voices.

The issue indicated above – namely, breathing – seems fundamental from the perspective of musical communication between the partners. The violist performs their part using the bow, and changes in its direction (and thus in the sound) can theoretically occur at any moment. This practice differs from that of vocalists. The singer, aiming to realize a specific interpretive idea, remains constrained by the necessity of taking a breath, especially when the narrative is based on long phrases.

Collaboration between a string instrumentalist and a singer is not common, mainly due to the limited popularity of repertoire they could perform together and the musicians' lack of experience in this type of cooperation. As mentioned above, a violist deciding to perform a song must pay particular attention to breathing, but also to other aspects with which they may not previously have been familiar: diction, pronunciation, appropriate accentuation of the text in the given language, and, finally, proper vocal placement.

During the interpretive work, numerous discussions were held regarding the appropriate moments to take a breath. This arose from the fact that, in many works, the musical thought flows continuously, forming an indivisible whole. Significant breathing challenges occur, for example, in *La chanson des Ingénues* due to the canonic technique, which requires maintaining the continuity of the thematic line. Over 22 measures (mm. 5–27), the composer provides only brief eighth-note rests for breathing, which, in the context of the entire song, prove insufficient. The singer must therefore slightly extend some of these rests, while the pianist and violist should adapt to her in this regard. Only after the completion of the first canonic passage does a longer rest appear in the mezzo-soprano part.

The choice of where to breathe often arises from the syntax and semantics of the text. Composers generally shape the melodic line and musical accents so that they align with the natural accentuation of the text and the broader sense of punctuation (commas, periods, question marks, etc.). The role of the violist and pianist is to attentively interpret the singer's intentions and—during rehearsals—internalize certain additional “musical breaths” arising from the physiological need to breathe. This is a phenomenon difficult to describe precisely in scholarly terms. It is not easy to define the temporal parameters of individual “breaths.” Sometimes they consist of very brief, almost fractional moments; other times they are longer—for example,

before the start of a note, which, in addition to having the appropriate duration, should also possess a pliable shape (e.g., *crescendo*, *diminuendo*, *messa di voce*; Fig. 87).

The image shows a musical score for Charles Martin Loeffler's *Chanson des Ingénues*, bars 64–72. The score is in G major and 3/4 time. It features a vocal line, a viola line, and a piano accompaniment. A red vertical line is drawn at the end of bar 68, indicating where an additional breath is required in the vocal line. The lyrics are: "ces ra-seurs de mau-rail-le, Bien que par-fois nous sen-tions— Bat-tre nos coeurs sous nos". The piano accompaniment includes a *cresc.* marking in bar 69.

Figure 87. Charles Martin Loeffler, *Chanson des Ingénues*, bars 64–72; the place marked in red indicates where an additional breath is required in the vocal line due to a sustained D².

Effective communication can be disrupted by the overlapping of similar registers between the voice and the viola. This may create difficulties for the singer in comfortably hearing the viola part. The phenomenon is related to vocal placement, the type of sound production, and more broadly to the significant resonance of different parts of the vocal apparatus: the larynx, diaphragm, and other natural resonators. In such passages, the violist must remain particularly attentive to the singer. To facilitate orientation in the musical texture, subtle gestures with the instrument can be helpful, indicating, for example, the pulse or the strong beats of a measure.

Dynamics and Sound Balance

Dynamics constitute one of the most important elements shaping artistic performance, and the issue of balance between the individual voices is particularly crucial for constructing the musical narrative and a convincing interpretative vision. It is important to distinguish

between balance in a live performance and in a recording. A concert performance must take into account the acoustical conditions of the particular space. In some concert halls, certain frequencies may be significantly more pronounced than others. Therefore, a key aspect of a performer's approach to dynamics should be "flexibility."

Analysis of the scores shows that in most works, dynamic markings are far more detailed in the instrumental parts than in the vocal line. In Loeffler's *La chanson des Ingénues*, the vocal part contains no dynamic markings at all. In Busch's *Nun die Schatten dunkeln*, the voice has only a single marking – *pp* in measure 31 on the words "Ah, du weisst das nimmer ich..." ("Ah, you no longer remember this"). In the next Busch song, the vocal line is given two indications: *cresc.* (m. 12) and *dim.* leading to *mp* (m. 13–14). In the last work of the discussed collection, the composer included only a single *crescendo* (m. 10). Hausegger applied more dynamic markings in the vocal part; nevertheless, compared with the instrumental parts, they remain relatively sparse.

The reasons for such a discrepancy between the level of detail in dynamic markings in the vocal part and in the instrumental parts can vary. First, it may suggest that the composer grants greater interpretive freedom to the vocal line than to the viola and piano parts. A second, more practical explanation stems from the very structure of the songs. Vocal entries usually occur after instrumental introductions or ritornellos, which are dynamically detailed. The voice, therefore, is expected to realize the default dynamics derived from the preceding musical events in the instrumental parts. In addition, the sparseness of dynamic markings in the vocal line can be explained by the idea that dynamics serve as a kind of implicit extension of the song's textual layer. It goes without saying that a song text dealing with melancholy, separation, or the loss of a beloved is better rendered with a more intimate, restrained, and focused timbre.

Considering the entire repertoire under discussion, it can be stated that composers used dynamic markings in the vocal part only in exceptional situations, when they wanted to emphasize the importance of certain words or clearly highlight a volume contrast between the voice and the instrument. Such a case occurs, for example, in the song *Harmonie du soir*, where in measure 129 the mezzo-soprano has a *pp* marking, while the piano part is marked *mf*. This allows the ascending chromatic line in the piano's right hand to be more clearly audible.

It is difficult to generalize a rule for dynamic relationships between the parts, but studio recording experience shows that the viola should often perform at a relatively higher dynamic level than indicated in the score. Singers frequently use a fairly strong volume, which in turn disrupts the expected balance.

3.5 Performance Practice and Performing Experience

Concert Practice

The preparation of the works for recording took place in parallel with concert activity. This constitutes an important element in shaping the artistic vision of the pieces. In such situations, performers confront their interpretative intentions with the concert setting, an inherent component of which is emotion and stage fright. Not all planned aspects of interpretation proved fully feasible under public performance conditions. Certain shortcomings concerned primarily intonation. This does not change the fact that each concert brings the artist closer to a sense of full command over the work, greater freedom in shaping musical dialogue with partners, and openness to solutions that had not previously been anticipated. The experience of successive performances encourages experimentation with musical time, dynamics, and timbre, while at the same time allowing the works to acquire a new character with each appearance.

Over a period of approximately two years (30 June 2022 – 4 August 2024), fifteen concerts were organized and performed, enabling the interpretations of the songs to mature and undergo modification (Table 16):

Date and venue of the concert	Collaborating performers	Repertoire
June 30, 2022, Villa “Atma” in Zakopane.	Zuzanna Nalewajek – mezzo-soprano, Monika Wilińska-Tarcholik – piano	Songs by Adolf Busch, Frank Bridge, and Charles Martin Loeffler
November 20, 2022, Mehoffer Museum in Kraków.	Mariana Poltorak – mezzo-soprano, Monika Wilińska-Tarcholik – piano	Songs by Charles Martin Loeffler, Siegmund von Hausegger, and Joseph Marx.
November 27, 2022, Warsaw Music Society.	Magdalena Schabowska – mezzo-soprano, Monika Wilińska-Tarcholik – piano	Songs by Siegmund von Hausegger, Joseph Marx, Frank Bridge, and Adolf Busch.
December 9, 2022, “Florianka” Hall, concert as part of the “Song of the Future” festival, Kraków.	Agata Schmidt – mezzo-soprano, Bartłomiej Kominek – piano	<i>Harmonie du soir</i> , <i>Le Rossignol</i> , <i>Réverie en sourdine</i> by Charles Martin Loeffler, and <i>Zwei Gesänge</i> , Op. 91 by Johannes Brahms (the latter not included in the recorded repertoire).
July 25 – August 4, 2024; 11 concerts as part of the “Baroque d’Auvergne” festival, France. ¹⁷⁵	Aleksandra Orzeł – mezzo-soprano, Monika Wilińska-Tarcholik – piano	Songs by Frank Bridge and Charles Martin Loeffler.

Table 16. A list of concerts organized between June 30, 2022, and August 4, 2024, during which the selected songs were performed.

¹⁷⁵ List of locations: Nérès-les-Bains, Chavroches, Artonne, Cognat-Lyonne, Saint-Myon, Montaignut-en-Combraille, Saint-Gervais-d’Auvergne, Ébreuil, Sermentizon, Massiac, Esteil.

The performers had to confront various acoustic conditions and continuously reassess their approach to sound production. Audibility in the acoustically rather dry concert hall of the Zakopane Villa “Atma” required an increase in dynamics and—where possible—a lengthening of articulation. By contrast, concerts performed in Romanesque churches in France, characterized by several seconds of reverberation, required the musicians to shorten (or “sharpen”) articulation in order to better highlight melodic contours.

Recording Process

The songs were recorded in the Concert Hall of the National Philharmonic in Warsaw during four four-hour sessions and one two-hour session. The recordings were produced by Andrzej Sasin and Aleksandra Nagórko, and were made using DPA 4006, Schoeps MK2s, and Sennheiser MKH800 twin microphones. The preparation process consisted of intensive rehearsals, the organization of which was not always easy. This was primarily due to the fact that three singers were invited to collaborate: Magdalena Schabowska (mezzo-soprano; songs by Bridge, Busch, Marx, Hausegger), Agata Schmidt (mezzo-soprano; songs by Loeffler), and Katarzyna Belkusińska (coloratura soprano; songs by Rogowski).

Experience gained from working in the National Philharmonic Symphony Orchestra makes it possible to state that although the Concert Hall does not always render the sound of large instrumental ensembles optimally, it is highly favorable for chamber ensembles. Thanks to its subtle, natural reverberation, good sound transmission, and comfortable on-stage monitoring, it was possible to achieve precise dynamic nuance in the individual works. The clarity in the perception of all registers and voices ensured effective mutual communication and allowed for flexible responses to the interpretative suggestions of the artistic partners.

An important practical observation made during the recording sessions was that the recording process should be divided into shorter segments due to the singers’ vocal endurance. Regardless of the repertoire performed or the partner involved, increasingly frequent breaks for vocal recovery became necessary as time passed. This is a significant guideline for instrumentalists who may wish to undertake the preparation of songs in the future.

Epilogue. The Viola Song as Chamber Lyricism or Lyrical Chamber Music?

In the present study, consisting of two complementary parts—an artistic component (CD recording) and an analytical-historical component (dissertation)—an attempt has been made to demonstrate the richness of the song repertoire with viola accompaniment, to address questions concerning the generic classification of the works under examination, and to present the process of developing their artistic interpretation, with particular emphasis on viola-related and chamber music issues.

This is probably the first Polish-language study to explore in greater depth the issue of songs with *obbligato* instrumental accompaniment, in this case the viola. One of its aims was to present the viola song as a specific hybrid combining traditionally understood vocal lyricism with instrumental lyricism. Depending on the expressive qualities they sought to achieve, composers assigned different functions to the individual parts—both accompanimental and thematic. In some works, the instrumental element plays a highly significant role, and the vocal part recedes into the background, as is the case, for example, in *Rêverie en sourdine* by Loeffler or *Der Falke* by Hausegger.

An important issue discussed in the dissertation was the role of the textual layer of the song as an element constituting its sonic fabric and influencing the selection of performance means. It may be observed that most of the songs fall within a relatively limited thematic scope, encompassing topoi of nature (e.g., the sphere of night and the moon), travel, and above all love (often lost or transient). In the texts of the songs under discussion, one can discern the dialectic of love and solitude, about which Mieczysław Tomaszewski wrote in reference to the *Lied* genre:

Careful listening to a Romantic song leads to a seemingly paradoxical observation: it expresses the absence of love more vividly than its presence. In any case, this absence becomes increasingly apparent over the years, as the Romantic song transforms into the Late Romantic, and the latter, in turn, into the Modernist.¹⁷⁶

The themes mentioned above are rooted in Romantic song literature almost from the very beginning of the *Lied* genre, as evidenced, for example, by Robert Schumann's

¹⁷⁶ M. Tomaszewski, *Lyrical situation and expressive categories in the song of the Romantic era*, in: *Music Theory. Studies, interpretations, documentations. Special edition. Various texts by Mieczysław Tomaszewski*, ed. Teresa Malecka et al., (Akademia Muzyczna, Kraków 2016), p. 312.

Dichterliebe or Franz Schubert's *Winterreise*. In this respect, the viola song continues the tradition of the genre.

An important research aspect addressed in this study is the role of the viola in vocal-instrumental music at the turn of the 19th and 20th centuries, which underwent significant reevaluation during this period. Alongside composers' growing desire to achieve increasingly full and expressive sound, interest in the timbre of the viola also increased, presenting it as an ideal *obbligato* instrument. By introducing an additional part, composers gained the possibility of realizing another musical layer. Considering the subject matter addressed in the songs and the way the individual parts interact, the viola can be regarded as the alter ego of the vocal line – it often executes what would be difficult or impossible for the voice. Through its agility, it complements unspoken conflicts conveyed in the text, while remaining relatively cohesive with the voice in terms of both range and timbre. Clear dominance of one component over the other is rare.

Elements of instrumental chamber music are evident in the repertoire under study, particularly in extended viola passages, such as in the works of Frank Bridge, certain songs by Loeffler, or the extensive instrumental introduction to Hausegger's *Der Falke*. Frequently, the viola and piano form an excellent duo, with the parts complementing each other so effectively that some passages could easily be regarded as sections of purely instrumental miniatures.

From a performance perspective, the recorded songs present a considerable challenge for the violist, and more broadly, for the chamber musician. The main technical difficulty lies in mastering precise *legato* playing as a fundamental tool for constructing the musical narrative. This stems from the need to unify the timbre of the *obbligato* instrument with the vocal part, for which *legato* articulation serves as the basic form of sound production. During the recording process, considerable attention was devoted to the relationships between the tempos of individual segments within each song. Rogowski's works, the only Polish composer represented in the set, posed significant technical challenges. His *Caprices* required proficient execution of numerous chords and double stops and, at times, involved counterintuitive approaches from the string player's perspective (e.g., rapid alternations between *arco* and *pizzicato*, or *pizzicato* played with the left hand). Nevertheless, including a Polish accent in the chosen repertoire was an important aspect of the project and a step toward reintroducing the works of a forgotten composer to concert stages. It also demonstrates that newer trends—such as songs featuring the viola—were reaching Polish composers.

Summing up several years of work on viola songs, it is important to emphasize the composer's significant engagement in promoting and publicly performing this repertoire. The songs were received warmly and with enthusiasm by audiences. Due to their cohesive textual layer, focused around similar thematic material, it is possible to present them as a monographic concert. They represent a high compositional standard with varied expressive qualities. The German works are more firmly rooted in the *Lied* tradition, particularly in the Brahmsian idiom, which is evident in the dark piano timbre in the songs by Busch and Marx. An expression of heightened nationalist tendencies is Hausegger's use of medieval poetry, drawing on old Germanic tradition. On the other hand, Loeffler's five songs reflect a lightness of texture and a search for tonal colors reminiscent of the Impressionists. Even if they are not yet harmonically groundbreaking, the use of harmonics, contrasting registers, and shimmering passages indicates that coloristic and timbral aspects were important to Loeffler. Thus, an aesthetic opposition emerges: the German songs appear as a kind of stronghold of tradition, whereas the works of Bridge, Loeffler, and Rogowski reveal composers who—albeit sometimes timidly—were looking toward the future.

Another tangible outcome of the interpretative work and research conducted for this project was the interest in the titular repertoire shown by the faculty of the Krzysztof Penderecki Academy of Music in Kraków. A notable success in terms of popularization is the fact that over the course of three years several students undertook work on the songs of Loeffler and Bridge, also under the supervision of the author of this dissertation. This allowed violists to engage with new performance challenges connected with vocal issues. From a broader perspective, awareness of and the need to consider the textual layer in interpretation may encourage young students to adopt a more synthetic approach to strictly viola repertoire. Working with literary texts can foster a sense of the importance of incorporating a richer cultural context—literary or from the visual arts—into their reflections when preparing solo works. Perhaps this is an ambitious expectation, but it is certainly not an unrealistic one.

The song with viola accompaniment proves to be an exceptionally interesting and extensive subject. This dissertation has discussed only a small fraction of this repertoire, created in both the 19th and 20th centuries. Therefore, further research is needed, along with gradual exploration of additional works and their successive introduction into the performance repertoire.

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Appendix

Discography of the songs under study.

Frank Bridge, *Three Songs*

- 1) *The Songs of Frank Bridge*, performed by Louise Winter (mezzo-soprano), Roger Chase (viola), Roger Vignoles (piano), Hyperion, 1997.
- 2) *Frank Bridge: The Music for Viola*, performed by Louise Williams (viola), David Owen Norris (piano), Jean Rigby (mezzo-soprano), Decca, 1999.
- 3) *Hamlet Echoes*, performed by Stella Doufexis (mezzo-soprano), Daniel Heide (piano), Pauline Sachse (viola), CAVi-music, 2011.
- 4) *From the Old World to the New*, performed by Karina Lucas (mezzo-soprano), Rebecca Jones (viola), Simon Lane (piano), Sonimage, 2011.
- 5) *Visione!...*, performed by Gunta Cēse (mezzo-soprano), Andra Dārziņa (viola), Ventis Zilberts (piano), Animato, 2017.
- 6) *Far Far from Each Other*, performed by Andreas Burkhardt (baritone), Malte Koch (viola), Thorsten Kaldewei (piano), Coviello, 2021.
- 7) *Bridge: There is a Willow Grows Aslant a Brook. 3 Songs. Cello Sonata. Britten: Lachrymae. Elegy*, performed by Hélène Clément (viola), Dame Sarah Connolly (mezzo-soprano), Alasdair Beatson (piano), Chandos, 2022.

Charles Martin Loeffler, Songs

- 1) *Loeffler, Duruflé, Pierné*, performed by William Dazeley (baritone), Douglas Paterson (viola), Julian Milford (piano), Champs Hill Records, 2010.
- 2) *Charles Martin Loeffler: Songs and Rhapsodies*, performed by Jolanta Gzella (mezzo-soprano), Dorota Stanisławska (viola), Iwona Jakubowska (piano), Arsa Sonora Studio, 2013.
- 3) *Hamlet Echoes...*, performed by Stella Doufexis (mezzo-soprano), Daniel Heide (piano), Pauline Sachse (viola), CAVi-music, 2011 (including *Harmonie du soir* and *La chanson des Ingénues*).
- 4) *Le chevalier malheur – Mélodies after Paul Verlaine*, performed by Karola Pavone (mezzo-soprano), Amélie Legrand (cello), Boris Radulović (piano), Coviello, 2020 (including *La chanson des Ingénues* in the cello version).

Joseph Marx, *Durch Einsamkeiten*

- 1) *Mitsuko Shirai, Tabea Zimmermann, Hartmut Höll*, performed by Mitsuko Shirai (mezzo-soprano), Tabea Zimmermann (viola), Hartmut Höll (piano), Capriccio, 1995.
- 2) *Joseph Marx: Trio-Phantasie. Lieder*, performed by Simone Nold (mezzo-soprano), Felix Schwartz (viola), Hagen Schwarzrock (piano), CPO, 2014.

Adolf Busch, *Drei Lieder op. 3a*

- 1) *Mitsuko Shirai, Tabea Zimmermann, Hartmut Höll*, performed by Mitsuko Shirai (mezzo-soprano), Tabea Zimmermann (viola), Hartmut Höll (piano), Capriccio, 1995.
- 2) *Melancholy*, performed by Lucia Duchoňová (mezzo-soprano), Justyna Śliwa (viola), Ulrike Payer (piano), Capriccio, 2014.

Translations of song texts

Songs by Charles Martin Loeffler

Harmonie du soir

Voici venir les temps où vibrant sur sa tige
Chaque fleur s'évapore ainsi qu'un encensoir;
Les sons et les parfums tournent dans l'air du soir;
- Valse mélancolique et langoureux vertige!

Chaque fleur s'évapore ainsi qu'un encensoir;
Le violon frémit comme un cœur qu'on afflige;
Valse mélancolique et langoureux vertige!
Le ciel est triste et beau comme un grand reposoir.

Le violon frémit comme un cœur qu'on afflige,
Un cœur tendre, qui hait le néant vaste et noir!
Le ciel est triste et beau comme un grand reposoir
Le soleil s'est noyé dans son sang qui se fige.

Un cœur tendre, qui hait le néant vaste et noir,
Du passé lumineux recueille tout vestige!
Le soleil s'est noyé dans son sang qui se fige...
Ton souvenir en moi luit comme un ostensor! ¹⁷⁷

Oto chwila, gdy każdy kwiat łagodnie drży,
I ulatnia się niebu kadzielną tęsknotą...
Wonie i blaski cicho w powietrzu się plotą
Melancholijne pieśni przeminionych dni...

Każdy kwiat się ulatnia kadzielną tęsknotą...
Skrzypka kwili jak serce, które smutno śni
Melancholijne pieśni przeminionych dni...
Niebo świeci jak ołtarz przyćmioną jasnotą

Skrzypka kwili jak serce, które smutno śni...
Serce czułe, gdy wichry w mrok pusty je miotą.
Niebo świeci jak ołtarz przyćmioną jasnotą
Słońce kona we własnej zakrzepniętej krwi.

Serce czułe, gdy wichry w mrok pusty je miotą.
Zbiera wszystek czar jasnych przeminionych dni...
Słońce kona we własnej zakrzepniętej krwi...
Twe wspomnienie łni we mnie monstrancją
złotą ¹⁷⁸

Now come the times when, vibrating on its stem,
each flower evaporates like a censer;
sounds and perfumes swirl in the evening air;
— melancholic waltz and languorous vertigo!

Each flower evaporates like a censer;
the violin trembles like a heart in distress;
melancholic waltz and languorous vertigo!
the sky is sad and beautiful like a great altar.

The violin trembles like a heart in distress,
a tender heart that hates the vast and dark void!
the sky is sad and beautiful like a great altar;
the sun has drowned in its congealing blood.

A tender heart that hates the vast and dark void
gathers every trace of the luminous past!
the sun has drowned in its congealing blood...
your memory in me shines like a monsternce.

(own translation)

¹⁷⁷ Cited from: Ch. M. Loeffler, *Selected Songs...*, op. cit., pp. xvii–xviii.

¹⁷⁸ Poetic translation: Bronisława Ostrowska. See: Ch. Baudelaire, *Harmonia wieczoru...*, op. cit., p. 36.

La lune blanche

La lune blanche
Luit dans les bois;
De chaque branche
Part une voix
Sous la ramée...

Ô bien aimée.

L'étang reflète,
Profond miroir,
La silhouette
Du saule noir
Où le vent pleure...

Rêvons, c'est l'heure.

Un vaste et tendre
Apaisement
Semble descendre
Du firmament
Que l'astre irise...

C'est l'heure exquise.¹⁷⁹

Wszedł miesiąc biały
Nad lasu skraj –
Drzewa zadrżały,
Srebrzy się gaj,
I tęsknie gra...

- O luba ma!

W blasku miesiąca
Lśni stawu toń,
Wierzba płacząca
Nachyla doń
Gałązek wić...

- Marzyć i śnić!

I ukojenia
Zlewa się zdrój
Z niebios sklepienia,
Gdzie gwiazd lśni rój
Na modrym tle...

- O słodki śnie!¹⁸⁰

White moonlight
shines in the woods;
from every branch
a voice arises
beneath the foliage...

O beloved.

The pond reflects,
a deep mirror,
the silhouette
of the black willow
where the wind weeps...

Let us dream—it is the hour.

A vast and gentle
calm
seems to descend
from the firmament
tinged by the star...

This is the exquisite hour.

Rêverie en sourdine

Calmes dans le demi-jour
Que les branches hautes font,
Pénétrons bien notre amour
De ce silence profond.

Fondons nos âmes, nos cœurs
Et nos sens extasiés,
Parmi les vagues langueurs
Des pins et des arbousiers.

Ferme tes yeux à demi,
Croise tes bras sur ton sein,
Et de ton cœur endormi
Chasse à jamais tout dessein.

Laissons-nous persuader
Au souffle berceur et doux,
Qui vient à tes pieds rider
Les ondes des gazons roux.

Spokojni w cichym
półmroku,
Który listowie stworzyło,
Przeniknijmy naszą miłość
Tą głęboką ciszą wokół.

Wtopmy i ciała i dusze
I pełne zachwyty zmysły
W pinii i sosen półzwisłe,
Półomdlałe pióropusze.

Przymknij oczy zadumane,
Na piersi skrzyżuj ramiona
I niechaj serce uśpione
Poniecha dziś wszystkie
plany.

Może nas zechce przekonać
Ten powiew słodki,
łaskawy,

Calm in the half-light
cast by the high branches,
let us steep our love
in this profound silence.

Let us merge our souls, our hearts,
and our rapt senses
amid the languid waves
of pines and strawberry trees.

Half-close your eyes,
cross your arms upon your breast,
and from your sleeping heart
banish all intention forever.

Let us yield ourselves
to the soft, rocking breath that
comes to ruffle at your feet
the waves of russet grass.

¹⁷⁹ Cited from: Ch. M. Loeffler, *Selected Songs...*, op. cit., p. xviii.

¹⁸⁰ Poetic translation: Ludwik Szczepański. See: Paul Verlaine, *La lune blanche*, in: *Verlaine Paul. Wybór Poezji*, ed. Anna Drzewicka, Wrocław 1980, pp. 57–58.

Et quand, solennel, le soir
Des chênes noirs tombera,
Voix de notre désespoir,

Le rossignol chantera.¹⁸¹

Marszczący w długich
pokłonach
Fale rudawej murawy.

A gdy wieczór od nie
biosów
Spadnie w czarne czuby
drze,
Rozpaczy naszej
dwugłosem

Słowika zadzwoni
śpiew.¹⁸²

And when, solemnly, evening
falls from the black oaks,
voice of our despair,

The nightingale will sing.
(own translation)

Le Rossignol

Comme un vol criard d'oiseaux en émoi,
Tous mes souvenirs s'abattent sur moi,
S'abattent parmi le feuillage jaune
De mon cœur mirant son tronc plié d'aune
Au tain violet de l'eau des Regrets
Qui mélancoliquement coule auprès,
S'abattent, et puis la rumeur mauvaise
Qu'une brise moite en montant apaise,
S'éteint par degrés dans l'arbre, si bien
Qu'au bout d'un instant on n'entend plus rien,
Plus rien que la voix célébrant l'Absente,
Plus rien que la voix — ô si languissante! —
De l'oiseau qui fut mon Premier Amour,
Et qui chante encor comme au premier jour;
Et dans la splendeur triste d'une lune
Se levant blafarde et solennelle, une
Nuit mélancolique et lourde d'été,
Pleine de silence et d'obscurité,
Berce sur l'azur qu'un vent doux effleure
L'arbre qui frissonne et l'oiseau qui pleure.¹⁸³

Jak ptaków strwożonych zgiełkliwa gromada,
Chmara wspomnień wszystkich na serce mi spada.
Spada i obsiada pożółkłą koronę
Olchy mego serca, której pień schylony
Przegląda się w tafli smętnej wody Żalu
U stóp mu płynącej fioletową falą:
Spada – ale potem, w wilgotnych powiewach
Wstających od łąki, wśród gałęzi drzewa
Zły gwar milknie z wolna, gaśnie i przycicha,
Tak, że już po chwili nic więcej nie słyhać,
Nic, tylko głos jeden, jedyny głos pieśni
Dla Tej, której nie ma – nic, tylko głos tęskny
Ptaka, co był ptakiem mej Pierwszej Miłości
I śpiewa dziś jeszcze, jak za dni przeszłości;
A w przepychu smutnym bladego miesiąca,
Co wschodzi dostojnie, noc letnia, gorąca,
Noc melancholijna, pełna wielkiej ciszy
I mroku, w lazurach łagodnie kołysze
I wiatru lekkiego dotknięciem przenika
Drzewo całe drżące i ten płacz słowika.¹⁸⁴

Like a shrill flight of birds in agitation,
all my memories swoop down upon me,
swoop down among the yellow foliage
of my heart, mirroring its alder-bent trunk
in the violet sheen of the water of Regrets
that flows along in melancholy silence,
they swoop down—and then the uneasy murmur
that a moist breeze soothes as it rises
dies away gradually in the tree, so that
after a moment nothing is heard any more,

¹⁸¹ Cited from: Ch. M. Loeffler, *Selected Songs...*, op. cit., p. xviii.

¹⁸² Poetic translation: Alan Kłosko. See: Paul Verlaine, *En sourdine*, in: Paul Verlaine..., op. cit., pp. 57–58.

¹⁸³ Cited from: Ch. M. Loeffler, *Selected Songs...*, op. cit., p. xix.

¹⁸⁴ Poetic translation: Anna Drzewicka. See: Paul Verlaine, *Le Rossignol*, in: Paul Verlaine..., op. cit., pp. 19–20.

nothing but the voice celebrating the Absent One,
 nothing but the voice—oh so languid!—
 of the bird that was my First Love,
 and that still sings as on the first day;
 and in the sad splendour of a moon
 rising pale and solemn, a
 melancholic and heavy summer night,
 full of silence and darkness,
 rocks upon the azure brushed by a gentle wind
 the trembling tree and the weeping bird.

(own translation)

La chanson des Ingénues

Nous sommes les Ingénues
 Aux bandeaux plats, à l'oeil bleu
 Qui vivons presque inconnues
 Dans les romans qu'on lit peu...

Jesteśmy naiwnymi dziewczętami
 Z płaskimi opaskami i niebieskimi oczami,
 Które żyją niezauważone
 W rzadko czytanych powieściach...

Nous allons entre lacées
 Et le jour n'est pas plus pur
 Que le fond de nos pensées,
 Et nos rêves sont d'azur...

Idziemy ramię w ramię,
 Dienne światło nie jest bardziej niezmacone
 Niż nasze najskrytsze myśli,
 A nasze marzenia są z błękitu nieba...

Et nous courons par les près,
 Et rions et babillons
 Des aubes jusqu'aux vesprées,
 Et chassons aux papillons...

Biegniemy poprzez łąki,
 Chichoczemy i gawędzimy
 Do zmierzchu,
 I gonimy za motylami...

Et des chapeaux de bergères
 Défendent notre fraîcheur,
 Et nos robes, si légères
 Sont d'une extrême blancheur

Kapelusze naszych pasterzy
 Strzegą naszej świeżości
 A nasze ubrania – tak lekkie
 Są wyjątkowo białe

Les Richelieux, les Caussades,
 Et les chevaliers Faublas
 Nous prodiguent les oeillades,
 Les saluts et les „Hélas!”

Księża, jak Richelieu czy Caussade,
 Lub rycerze jak Faublas,
 Zasypują nas spojrzeniami,
 Ukłonami i westchnieniami: „Ach!”

Mais en vain, et leurs mimiques
 Se viennent casser le nez
 Devant les plis ironiques
 De nos jupons détournées...

Lecz w próżności – ich gesty
 Rysują zupełną pustkę
 Kiedy stają przed ironicznymi fałdami
 Naszych sukienek, kiedy uciekamy...

Et notre candeur se raille
 Des imaginations
 De ces [raseurs] de muraille
 Bien que parfois nous sentions

Nasz brak artyzmu szydzi
 Z fantazji
 Przez tych podstępnych ludzi...
 Choć czasami czujemy, że

Battre nos coeurs sous nos mantes
 A des pensers clandestins.
 En nous sachant les amantes
 Futures des libertins.¹⁸⁵

Nasze serca biją pod naszymi płaszczami
 W odpowiedzi na tajne myśli,
 I wiemy, że jesteśmy przyszłymi
 Kochankami libertynów.¹⁸⁶

¹⁸⁵ Cited from: Ch. M. Loeffler, *Selected Songs...*, op. cit., p. xvii.

¹⁸⁶ Own translation.

We are the Ingénues
with flat headbands, blue eyes,
who live almost unknown
in the novels that few people read...

We go about arm in arm,
and the day is no purer
than the depths of our thoughts,
and our dreams are azure...

And we run through the meadows,
and laugh and chatter
from dawn until evening,
and chase butterflies...

And shepherdess hats
protect our freshness,
and our dresses, so light,
are of an extreme whiteness.

The Richelieus, the Caussades,
and the chevaliers Faublas
shower us with glances,
bows, and "alas!"

But in vain, and their grimaces
come to break their noses
against the ironic folds
of our averted skirts...

And our innocence mocks
the imaginings
of these wall-haunters,
although sometimes we feel

our hearts beating beneath our
cloaks
to clandestine thoughts,
knowing ourselves to be
the future lovers of libertines.

(own translation)

Songs by Franka Bridge'a

Far, far from each other

Far, far from each other
Our spirits have flown.
And what heart knows another?
Ah! who knows his own?

Z dala od siebie
Nasze dusze wzrastały
I cóż wie serce o drugim,
Jeśli nie zna swojego?

Blow, ye winds! lift me with you
I come to the wild.
Fold closely, O Nature!
Thine arms round thy child.

Ah, calm me! restore me
And dry up my tears
On thy high mountain platforms,
Where Morn first appears,¹⁸⁷

Where is it that soul doth go?

One thing I'd know : when we have perished,
Where is it that our soul doth go?
Where is the fire that is extinguished?
Where is the wind but now did blow?¹⁸⁹

Music, when soft voices die

Music, when soft voices die,
Vibrates in the memory;
Odours, when sweet violets sicken,
Live within the sense they quicken.

Rose leaves, when the rose is dead,
Are heaped for the beloved's bed;
And so [thy] thoughts, when thou art gone,
Love itself shall slumber on.¹⁹¹

Songs by Adolfa Buscha

Nun die Schatten dunkeln

Nun die Schatten dunkeln,
Stern an Stern erwacht:
Welch ein Hauch der Sehnsucht
Flutet in der Nacht!

Durch das Meer der Träume
Steuert ohne Ruh',
Steuert meine Seele
Deiner Seele zu.

Die sich dir ergeben,
Nimm sie ganz dahin!
Ach, du weißt, daß nimmer
Ich mein eigen bin.¹⁹³

Wiejcie wiatry! Unieście mnie z sobą
Powracam do natury.
Obejmij mocno o Naturo!
Swoje dziecko ramionami.

Ucisz mnie! uspokój mnie
I osusz me łzy
Na górskich szczytach,
Gdzie najpierw pojawia się poranek.¹⁸⁸

Tylkobym wiedzieć rad, gdzie pójda
Ulatujące dusze z ciał,
Gdzie ogień ten, który zagasnął —
I gdzie jest wiatr, co niegdyś wiał? —¹⁹⁰

Muzyka wibruje w pamięci,
gdy umilkną miękkie głosy.
Zapachy odurzających płatków
Żyją w zmysłach.

Płatki róży, gdy ta więdnie
Są rozłożone na łożu ukochanej.
I tak też jest z twoimi myślami, gdy ciebie nie ma.
Miłość będzie spać dalej.¹⁹²

Teraz cienie ciemnieją
Gwiazda po gwieździe budzi się:
Cóż za westchnienie tęsknoty
Przelewa się przez noc!

Przez morze i sny
Sterując nieustannie,
Moja dusza steruje
W stronę Twojej duszy.

To, co się Tobie poddaje,
Musi zostać całkowicie zabrane
Ah, ty wiesz, że
Nie należę do siebie samego.¹⁹⁴

¹⁸⁷ Cited from: F. Bridge, *Three Songs...*, op. cit., pp. 3–9.

¹⁸⁸ Own translation

¹⁸⁹ Cited from: F. Bridge, *Three Songs...*, op. cit., pp. 10–14.

¹⁹⁰ Poetic translation: Józef Weyssenhoff. See: Heinrich Heine, *Es kommt zu spät...*, in: *Erotica*, trans. idem, Gebethner i Wolff, Warsaw 1911, p. 154.

¹⁹¹ Cited from: F. Bridge, *Three Songs...*, op. cit., pp. 15–20.

¹⁹² Own translation.

¹⁹³ Cited from: Adolf Busch, *Drei Lieder*, Op. 3a, Simrock, Berlin 1922, pp. 2–5.

¹⁹⁴ Own translation.

English translation

Now the shadows darken,
star upon star awakes:
what a breath of longing
flows through the night!

Through the sea of dreams
it sails without rest,
my soul is steering
towards your soul.

That which yields itself to you—
take it wholly unto yourself!
Ah, you know that never again
am I my own.

(own translation)

Wonne der Wehmut

Trocknet nicht, trocknet nicht,
Tränen der ewigen Liebe!
Ach, nur dem halbgetrockneten Auge
Wie öde, wie tot die Welt ihm erscheint!
Trocknet nicht, trocknet nicht,
Tränen unglücklicher Liebe!¹⁹⁵

Płyńcie o płyńcie bez końca,
Łzy mojej wieczystej miłości!
Ach, tylko oczom na wpół już suchym
Jakże pusty, jak martwy wydaje się świat!
Nie wysychajcie nigdy, nigdy,
Łzy nieszczęśliwej miłości!¹⁹⁶

English translation

Do not dry, do not dry,
tears of eternal love!
Ah, only to the half-dried eye
how barren, how dead the world appears!
Do not dry, do not dry,
tears of unhappy love!

(own translation)

Aus dem Himmelsaugen droben

Aus den Himmelsaugen droben
Fallen zitternd goldne Funken
Durch die Nacht, und meine Seele
Dehnt sich liebe weit und weiter.

Z oczu nieba w górze kapią
Nocą złote iskry drżące,
A mnie dusza wciąż się szerzej
I miłośniej rozpościera

O ihr Himmelsaugen droben!
Weint euch aus in meine Seele,
Daß von lichten Sternentränen
Überfließet meine Seele.¹⁹⁷

O, niebiańskie oczy w górze!
Wyplączcie się w duszę moją,
Świetlistymi łzami gwiazd
Niech mi się przeleje dusza.¹⁹⁸

¹⁹⁵ Cited from: A. Busch, *Drei Lieder...*, op. cit., pp. 6–8.

¹⁹⁶ Poetic translation: Zofia Ciechanowska. See: Johann Wolfgang von Goethe, *Wonne der Wehmut*, in: *Selected Poems*, Ossolineum, Wrocław–Warsaw–Kraków 1954, pp. 55–56.

¹⁹⁷ Cited from: A. Busch, *Drei Lieder...*, op. cit., pp. 9–11.

¹⁹⁸ Poetic translation: Robert Stiller. See: Heinrich Heine, *At Night in the Cabin*, in: *The North Sea and Other Poems about the Sea*, Maritime Publishing House, Gdańsk 1987, p. 53.

English translation

From the heaven's eyes above
trembling golden sparks are falling
through the night, and my soul
expands, wide with love, ever wider.

O you heaven's eyes above!
Weep yourselves into my soul,
so that from bright starry tears
my soul may overflow.

(own translation)

Joseph Marx, *Durch Einsamkeiten*

Durch Einsamkeiten,
Durch waldwild Geheg,
Über nebelnde Weiten
Wandert mein Weg.

Fern über dem Berge
An ruhsamer Flut
Harrt meiner ein Ferge,
Der rudert mich gut.
An ein stilles Geländ',
Ewig gemieden
Und ewig ersehnt:
Zum Frieden...¹⁹⁹

Przez samotność
Przez dzikie lasów padoki
Ponad mglistymi przestrzeniami
Wędruje moja ścieżka

Daleko ponad górą
Wzdłuż spokojnego strumienia
Oczekuje na mnie przewoźnik
On przewiezie mnie
W stronę miejsca spokojnego
Wiecznie unikanego
I wiecznie upragnionego
W stronę pokoju...²⁰⁰

English translation

Through solitudes,
through wild forest enclosures,
across mist-veiled expanses
my path is wandering.

Far beyond the mountain
by a tranquil stream
a ferryman awaits me,
who will row me safely.

To a silent shore,
forever avoided
and forever desired:
towards peace...

(own translation)

¹⁹⁹ Cited from: J. Marx, *Durch Einsamkeiten*, Universal Edition, Vienna 1916, pp. 3–7.

²⁰⁰ Own translation.

Pieśni Siegmunda von Hauseggera

Liebesklage

Floret silva undique
Um meinen Gesellen ist mir weh.
Der Wald ist grün allenthalben.
Wo ist mein Geselle so lange?
Er ist geritten von hinnen.
O weh, wer soll mich minnen?²⁰¹

Las rośnie wszędzie.
Czuję ból po moim czeladniku.
Las jest wszędzie zielony.
Gdzie jest mój czeladnik tak długo?
Konno odjechał!
Ojej, kto mnie pokocha?²⁰²

English translation

The forest blooms everywhere.
I am filled with sorrow for my beloved.
The forest is green all around.
Where is my beloved so long?
He has ridden away from here.
Alas, who shall love me now?

Der Falke

Ich zog mir einen Falken
länger als ein Jahr.
Nachdem ich ihn mir gezähmt,
wie ich ihn haben wollte,
und ihm sein Gefieder
mit Gold wohlgeschmückt,
erhob er sich hoch in die Lüfte
und entflog in fremdes Land.
Seither sah ich den Falken
schön fliegen.
er führte an seinem Fuße,
seidene Riemen,
und sein Gefieder
war ganz rotgold.
Gott sende sie zusammen,
die gerne geliebt wollen sein.²⁰³

Hodowałam sobie sokoła
dłużej niż rok.
Gdy już go oswoiłam,
tak jak pragnęłam go mieć,
i kiedy jego pióra
ozdobiłam pięknie złotem,
wzbił się wysoko w przestworza
i odleciał do obcej ziemi.
Od tej pory widuję sokoła,
jak pięknie lata.
Na łapie nosi
jedwabne rzemienie,
a jego pióra
lśnią czerwonym złotem.
Niech Bóg połączy tych,
którzy pragną być kochani.²⁰⁴

English translation

I trained myself a falcon
for more than a year.
After I had tamed him
just as I wanted him,
and had adorned his feathers
with fine gold,
he rose high into the skies

²⁰¹ Cited from: S. von Hausegger, *Drei Gesänge nach mittelhochdeutschen Dichtungen*, Ries & Erler, Berlin 1927, pp. 2–3.

²⁰² Own translation.

²⁰³ Cited from: S. von Hausegger, *Drei Gesänge...*, op. cit., pp. 4–11.

²⁰⁴ Own translation.

and flew off into a foreign land.
 Since then I saw the falcon
 flying beautifully.
 He bore on his feet
 silken straps,
 and his plumage
 was all red-gold.
 May God bring them together,
 those who wish to be loved.

(own translation)

Liebeslied

Komme, komm Geselle mein,
 Geselle komm, komm Geselle mein,
 denn in Zittern harr' ich dein
 in Zittern harr' ich dein,
 komme, komm Geselle mein,
 denn in Zittern harr' ich dein.
 Süßer rosenfarbner Mund,
 komm und mache mich gesund,
 rosenfarbner Mund, süßer rosenfarbner Mund.
 Komme, komm Geselle mein,
 Komm Geselle mein!²⁰⁵

Przyjdź, przyjdź mój czeladniku,
 Przyjdź, przyjdź mój czeladniku
 Ponieważ drżąc czekam na ciebie
 Drżąc czekam na ciebie
 Przyjdź, przyjdź mój czeladniku
 Ponieważ drżąc czekam na ciebie
 Słodkie, różane usta
 Przyjdź i uzdrów mnie
 Różowe usta, słodkie różowe usta
 Przyjdź, przyjdź czeladniku mój
 Przyjdź czeladniku mój.²⁰⁶

English translation

Come, come, my companion,
 companion, come, come, my companion,
 for trembling I await you,
 in trembling I await you,
 come, come, my companion,
 for trembling I await you.
 Sweet rose-coloured mouth,
 come and make me whole,
 rose-coloured mouth, sweet rose-coloured mouth.
 Come, come, my companion,
 come, my companion!

²⁰⁵ Cited from: S. von Hausegger, *Drei Gesänge...*, op. cit., pp. 12–15.

²⁰⁶ Own translation.